A

COLLECTION

OF

DESIGNS

IN

ARCHITECTURE,

CONTAINING

New PLANS and ELEVATIONS of HOUSES,

FOR GENERAL USE.

WITH

A great Variety of SECTIONS of ROOMS; from a common Room, to the moſt grand and magnificent.

THEIR

DECORATIONS, viz. BASES, SURBASES, ARCHITRAVES, FREEZES, and CORNICES, properly inriched with Foliages, Frets and Flowers, in a New and Grand Taſte.

WITH

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Likewiſe ſome SCREENS and PAVILIONS.

IN TWO VOLUMES.

Each containing Sixty PLATES, curiouſly engraved on Copper.

By ABRAHAM SWAN, ARCHITECT.

VOL. I.

LONDON:

Printed for and ſold by the AUTHOR, near the *George* in *Portland Street*, *Cavendiſh Square*; by Mr Brotherton, over-againſt the *Royal-Exchange*; Mr Buckland at the Buck in *Pater-noſter Row*; H. PIERS and Partner at the *Bible and Crown*, in *High Holborn*.

M.D.CCLVII.

THE

PREFACE.

AFTER more than *Thirty* Years Application to, and Experience in, the Theory and Practice of *Architecture*, I am encouraged to offer the following *Designs* to the Public, from the favourable Reception which Works of this Kind have generally met with of late Years.

I obſerve the *Deſigns* which have been publiſhed by others, have, for the moſt part, been *grand* and *pompous*; which, though they may be excellent in their Kind, will but ſeldom come into Uſe, as being only proper for very large Buildings.

But as there are more Gentlemen of moderate Fortunes than of great Eſtates who may be inclined to build Houſes, I ſuppoſe ſome *leſs expenſive Deſigns* may be acceptable to the Public, as being of more general Uſe, ſuch as will be found in ſeveral of the following *Plates*; while yet in others of them (eſpecially in the ſecond Book) I have endeavoured to accommodate the *Great* and *Noble* with

with *Designs*, that may be ſuitable to their Taſte and Fortune: and if the Hints which I have here given may be improved by ſome better Genius, in forming better Designs than any of theſe, I ſhall ſincerely rejoice in it.

I have endeavoured all along to form ſuch *Deſigns* as are capable of receiving good *Decorations*; for if the original Deſign be bad, ſuperadded Ornaments will make the whole to appear rather aukward than graceful, like a Clown in a laced Waiſtcoat. And here let me hint a a Caution to leſs experienced Artiſts, *viz.* not to overload any *Deſign* with *Ornaments*; for by that Means the beſt *Deſign* may be quite deſigured: A Multitude of Ornaments ſtuck on, as we ſometimes ſee, without Meaning, breeds nothing but Confuſion, and the Beauty of each Individual is loſt in the Crowd: Therefore in diſpoſing of Decorations either on the *Outſide* or *Inſide* of a Building there muſt be ſufficient Spaces left *plain*, without any Ornament, that ſo the Ornaments in proper Places may be the more conſpicuous and may have their deſired Effect.

The cloſer we keep to the Rules of the ancient *Grecian Orders*, *viz.* the *Doric*, the *Ionic* and the *Corinthian* in decorating the Outſide of our Buildings, the more grand is their Appearance, and, generally ſpeaking, every Eye is the better pleaſed. The *Cornices* and *Architraves* in thoſe ſeveral Orders are capable of receiving fine Incrichments, and their *Freezes* beautiful Foliages,

liages. We ſee that in ſmall *Porticos*, two Colums only, if they are brought out from the Wall, and Pillaſters behind them, have a fine Effect; but how much more is the Eye ſtruck and delighted with a proper Arrangement of Columns, of juſt Proportion, in large Buildings.

There is one very common Ornament of *Mouldings* which I ſhall here take ſome particular Notice of, on Account of its Name, *viz.* that which is commonly called *Eggs and Anchors.* Though ſome of the greateſt Maſters of Architecture as *Palladio*, *Scamozzi*, and *Vignola*, have generally inriched their *Ovolos* with it, yet I have known ſome Gentlemen forbid it their Houſes, being diſpleaſed with its Name, and ſuppoſing it to repreſent an unnatural Mixture or Combination of Things which have no Relation to one another, *viz.* *Eggs* and *Anchors*: But I would hope to remove their Prejudice againſt this gracefull Ornament by informing them, that in ſome ancient Fabricks it plainly appears to be *Nuts in Husks*; in ſome the *Husks* are omitted, perhaps on Account of the Expence in Carving; in others they are *Nuts* and *Husks* interchangeably. I have ſhewed the firſt Sort upon a *Ovolo* in the *Fifty-eighth Plate* of this Book, and I have, in ſome Meaſure, copied the third Sort upon an *Ovolo* in a *dentil Bedmould* to the *Corinthian* Order in my former Book. I would therefore propoſe to change that unnatural Name of *Eggs* and *Anchors*, into the much more proper and true Name, of *Nuts* and *Husks*.

So great is my Love to the Science of Architecture and ſo earneſt my Deſire of promoting the Knowledge and Practice of it, eſpecially in my own Country, that if this Work of mine may be conducive thereunto, I can be well ſatisfied to give all the Time and the Pains which the *Deſigning* and *Drawing* has coſt me, without any other Recompence. And indeed that I have had little View to my own Profit may appear from the Price of my former Book*, as well as this. And here I cannot but make a grateful Acknowledgment to the Public for their favourable Reception of that my firſt Work, as appears by the Number of Copies which have been ſold.

I have been grieved to hear ſome Foreigners reproaching my Country with the *Declenſion of Arts and Sciences* among us, while it is ſaid they are *improving* in other Nations. I muſt own this has been ſome Motive with me to take more Pains in the following Work than perhaps I ſhould otherwiſe have done, in order to contribute, what lies in my Power, to wipe off that Reproach, for ſuch I hope it is: And I moſt heartly wiſh that all Perſons would ſtrive to excell in their ſeveral Profeſſions and Employments, and then I doubt not but it would appear that *England* is bleſt with as happy Geniuſſes as any Nation under Heaven. I hope the Plates are ſufficiently plain and expreſs, ſo that I need not uſe many Words in explaining them.

* The *Britiſh Architect*, in which are 60 Folio Copper Plates, Price 13 Shillings.

A

COLLECTION

OF

DESIGNS, *&c.*

PLATE I. Is a Design for a House of *four* Rooms upon a Floor, with *two* Stair-cases. The *Best Stairs* are carried up in the Center of the *Back Front*; the *Back Stairs* go up in the *Passage* by which the Servants enter the House.

In the following Plans you will find the *Stair-cases* placed in every Part of the House, in order to render these Designs more generally useful; since different Spots of Ground, on which Houses are built, may require that *Stair-cases* should be differently placed, on Account of *Prospects* and for divers other Conveniences.

PLATE II. A Design for a House of *four* Rooms on a Floor with but *one* Stair-case. The best Room is 22 Feet by 18. The Hall in the Back Front 26 Feet by 14.

All the Rooms in this Houſe are *private*, that is there is a Way into each of them without paſſing through any other Room; which is a Circumſtance that ſhould always be attended to in laying out and diſpoſing the Rooms of a Houſe.

I have put but one Window in each Wing of this Houſe, for the Sake of Variety, and the better to ſuit every Taſte; but another Window may eaſily be added by thoſe who like it better. And if the ſame *Dreſſings* are continued, no material Alteration will be thereby made in the Deſign, and perhaps the little that will be made may be for the better.

PLATE III. A Deſign for a Houſe of *five* Rooms upon a Floor with *two* Stair-caſes. The Hall is 26 Feet by 17. The beſt Room 26 Feet by 21.

PLATE IV. A Deſign for a Houſe of *four* Rooms upon a Floor with *two* Stair-caſes. The Hall is 29 Feet by 18. The beſt Room 29 by 20.

PLATE V. A Deſign for a Houſe of *five* Rooms upon a Floor, with *two* Stair-caſes. The Hall is 24 Feet by 23. The beſt Room 27 by 22.

PLATE VI. A Deſign for a Houſe of *five* Rooms upon a Floor, with *two* dreſſing Rooms and *two* Stair-caſes. The Hall is 21 Feet ſquare. The *Saloon* or beſt Room is 36 Feet by 20.

PLATE VII. A Deſign for a Houſe of *three* Rooms upon a Floor, with *one* Dreſſing Room and *one* Stair-caſe. The Stairs go up in a ſmall Hall. The beſt Room is 28 Feet by 20.

PLATE VIII. A Deſign for a Houſe of *ſix* Rooms upon a Floor, *two* Dreſſing Rooms and *two* Staircaſes. The Hall 26 Feet by 20. The beſt Room 26 Feet ſquare.

PLATE

PLATE IX. A Design for a House of *four* Rooms upon a Floor with *one* Dressing Room and *two* Stair-cases. The Hall is 29 Feet by 15. The best Room 25 by 21.

PLATE X. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cases. The Hall 28 Feet by 21, best Room 28 by 27. This House has *one* Window in each Wing in the Fore-front, *two* in the Back-front; so that a Person may choose which he likes best.

PLATE XI. A Design for a House of *four* Rooms upon a Floor, with *two* Stair-cases. The best Room is 22 Feet by 18.

PLATE XII. A Design for a House of *four* Rooms upon a Floor and one Dressing-Room, with *two* Stair-cases. The best Room 22 Feet by 18.

PLATE XIII. A Design for a House of *four* Rooms upon a Floor and *two* Stair-cases. The best Room is 29 Feet by 18.

PLATE XIV. A Design for a House of *six* Rooms upon a Floor with *two* Stair-cases. The Hall 26 Feet by 15. The best Room is 26 by 24.

PLATE XV. A Design for a House of *five* Rooms upon a Floor, with *one* Stair-case. The best Room is 26 by 17.

PLATE XVI. A Design for a House of *five* Rooms upon a Floor with *two* Stair-cases. The Hall is 20 Feet square. The Saloon is 30 Feet by 24. In the Front of this House is a *Doric Portico*, with two *Columns* brought out from the Wall. There might be *two more* upon the two first *Pedestals*, and also *two more* before them, at such a Distance as that a Coach may drive between them; so that Persons might light out of the Coach and go into the House, without being exposed to the Weather.

PLATE XVII. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cases, which both go up in the Hall. The best Room is 32 Feet by 26.

PLATE XVIII. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cases. The Hall is 24 Feet by 17. The best Room is 24 by 21. This House has a Portico of the *Ionic* Order, with four Columns in Front.

PLATE XIX. A Design for a House of *five* Rooms upon a Floor, with *two* Stair-cases. The Hall is 16 Feet by 19 with 6 *Niches* in it. The Saloon is 28 Feet by 22. In the Front is an *Ionic* Portico, with two Columns only.

PLATE XX. A Design for a House of *four* Rooms upon a Floor, and a Dressing-Room, with one Stair-case. In the Entrance of the House is an *Archade*, from which you enter into a Room of 34 Feet by 24.

PLATE XXI. A Design for a House of *six* Rooms upon a Floor, with *two* Stair-cases. The Hall is 21 Feet by 20. The best Room 28 by 23.

PLATE XXII. A Design for a House of *seven* Rooms upon a Floor, and a Dressing Room, with *two* Stair-cases. The Hall is 36 Feet by 21. The Saloon is 36 by 31. The principal Story of this House is *Rustic*, the second Story is dress't with *Pilasters* of the *Ionic* Order.

PLATE XXIII. A Design for a House of *seven* Rooms upon a Floor with *two* Stair-cases. The back Stair-case goes down into the *Basement Story*. The Portico has four Columns in Front of the *Corinthian* Order: From hence you enter into a Hall 28 Feet by 21. The Saloon is 28 Feet square, from which you pass into a Room, or Gallery, of 50 Feet by 20.

The

The Spaces betwixt the Windows ſhould be as near the Proportion expreſſed in this Plan as the Rooms will admit, viz. as 3 to 2, that is, ſuppoſe the Windows are *four Feet* wide, the Space betwixt them ſhould be *ſix Feet* at leaſt; for they had better be more than leſs, except where the windows are not *dreſſed*; for then it will not be diſagreeable if they are ſomewhat narrower.

PLATE XXIV. Two *Baſes* and four *Surbaſes* for common Rooms.

PLATE XXV. Four *Baſes* and four *Surbaſes* for common Rooms.

PLATE XXVI. Two *Baſes*, one inriched with a *Fret*, the other with a *Scroll*, and two *Surbaſes* with *Frets*.

PLATE XXVII. Two *Baſes* and two *Surbaſes* inriched with *Frets*.

PLATE XXVIII. Two *Baſes* inriched with *Frets*, and two *Surbaſes*, one with a *Fret*, the other with a *Scroll*. The *Scroll* to the Left-hand turns one fourth more than that in the *Surbaſe*, and that upon the right turns one fourth more than that upon the left.

PLATE XXIX. A *Baſe* with a *Fret*. A *Surbaſe* with a *Fret* and *Flower*.

PLATE XXX. A *Baſe* with a *Fret*. A *Surbaſe* with a *Fret* and *Flower*.

PLATE XXXI. A *Baſe* inriched with a *Fret* and *Scroll*, the *Surbaſe* with a *Fret* and *Flower*. This Method is new, and much more beautiful than continued regular *Frets*.

PLATE

PLATE XXXII. To the Left-hand is a *Base* with a *Fret*, over it is a *Surbase* with a *Scroll*. To the Right-hand is a *Base* with a *Galoss* and *Flower*, and a *Surbase* over it with a *Fret* and *Flower*.

PLATE XXXIII. To the Left-hand is a *Base* with a *Galoss Fret*, and over it a *Surbase* with a common *Fret*. To the Right-hand is a *Base* with a common *Fret*, and over it a *Surbase* with a *Swelling Freeze* inriched. This I think must needs have a very good Effect.

PLATE XXXIV. A *Base* inriched with a *Fret* and *Flower*. The *Surbase* inriched with a *Scroll* and *Flower*. Here both *Ogees* are inriched, and both the *Base* and *Surbase* join the *Dado* with Mouldings alike.

PLATE XXXV. A *Base* inriched with a *Scroll* and *Leaf*. The *Surbase* with a *Fret* and *Flower*. The two *Ogees* join the *Dado* alike.

PLATE XXXVI. A *Base* with a *Torus* inriched with Leaves, inclosed by two *Ogees*, which are equal in Projection: The *Surbase* inriched with a *Scroll* and *Leaf*: The two *Cavettos* are inriched and join the *Dado* alike.

PLATE XXXVII. A *Base* with a *Torus* beautifully inriched; over it a *Fret* and *Astragal* inriched with *Ribbands* and *Flowers*. A *Surbase* with a *Scroll*, the Mouldings inriched. *N.B.* In a lower Room both the *Astragals* may be omitted.

PLATE XXXVIII. A rich and grand *Surbase*.

PLATE XXXIX. Another rich and grand *Surbase*.

PLATE

PLATE XL. A *Base* with a *Fret* and *Flower*. A *Surbase* with a different *Fret* and *Flower*. The Mouldings are highly inriched.

PLATE XLI A very rich *Base* and *Surbase*.

PLATE XLII. A *Base* inriched with a *Fret* and *Flower*. A *Surbase* inriched with a *Fret* and *Flower* of a different Kind. The *Cavettos* in both are highly inriched, as is also the *Ogee*, which caps the Surbase, with *five leaved Grass* and *Flowers*.

PLATE XLIII. A *Base* and *Surbase* both highly inriched with *Frets* and *Flowers* of different Kinds: The *Cavettos* are also very rich.

I supose I have now given a sufficient Variety of *Bases* and *Surbases*. I shall next proceed to *Cornices*.

PLATE XLIV. Two common *Cornices*.

PLATE XLV. Two common *Cornices* different from the former.

PLATE XLVI. An *Architrave*, *Freeze* and *Cornice*, the Whole regulated by the Divisions set upon the *Architrave*.

PLATE XLVII. Two *Cornices*.

PLATE XLVIII. Two *Cornices*. The short curved Line under each *Freet* denotes Part of a *swelling Freeze*. The Measures are regulated as in the foregoing Plate.

PLATE XLIX. Two different *Cornices*.

PLATE L. Two *Cornices*: The uppermoſt has a *Fret* and *Flower* over the *Freeze*.

PLATE LI. Two *Cornices*: In the lower one the *Faſcia* is cut into *Dentils*, in the uppermoſt it is inriched with a *Fret*.

PLATE LII. Two *Cornices*, both inriched with *Frets*.

PLATE LIII. A *Cornice* with a *Truſs* at the End of the *Freeze*. To the Right-hand is a *Profile* of a *Truſs* the other Way.

PLATE LIV. A *Cornice* and two different *Truſſes*: Inſtead of a *Dentil* in the Bedmould is a *Scroll* and a *Flower*.

PLATE LV. A *Cornice* and *Profile* of a *Truſs*, whoſe Width in Front muſt be equal to the Height.

PLATE LVI. A *Cornice* with a *Truſs* at the End of the *Freeze*: The Branch of Leave on the Outſide lies upon the Thichneſs of the *Truſs*.

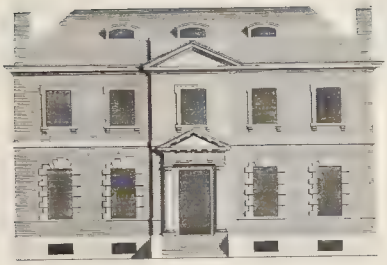
PLATE LVII. A *Cornice* and *Truſs*. Here the Projection of the *Cornice* and *Truſs* are equal.

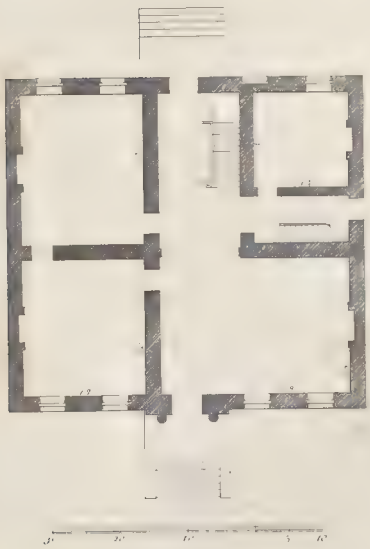
PLATE LVIII. An *Architrave*, *Freeze* and *Cornice*. I think a *Bedmould* of this kind muſt have a better Effect over a *ſwelling Freeze* than what we generally find in *Bedmoulds*. The *Ovolo* in the *Architrave* is inriched with a Nut in its *Husk*, and a *Flower* between each *Nut*. This cannot fail of being a very beautiful Inrichment.

PLATE LIX. A *Cornice*, *Freeze*, and Part of the *Architrave* highly inriched.

PLATE LX. Another rich *Architrave*, *Freeze*, and *Cornice*.

Pl. 1.





Pub.d March 1.st 1797 by J. & A. Arch.d Cornhill

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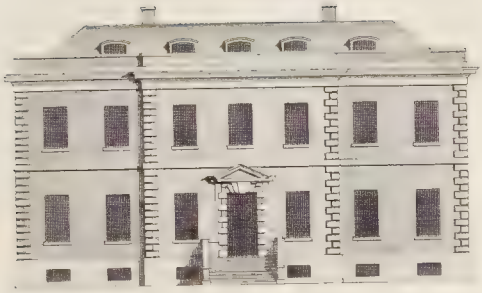

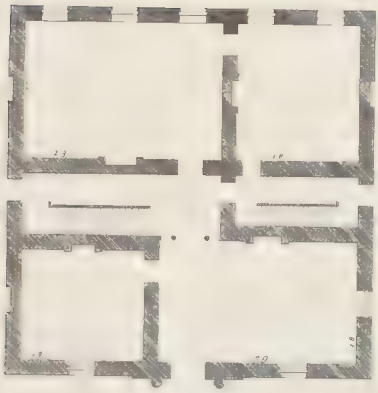

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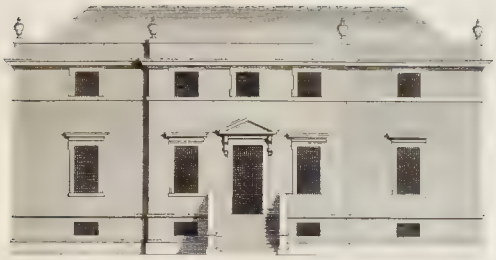
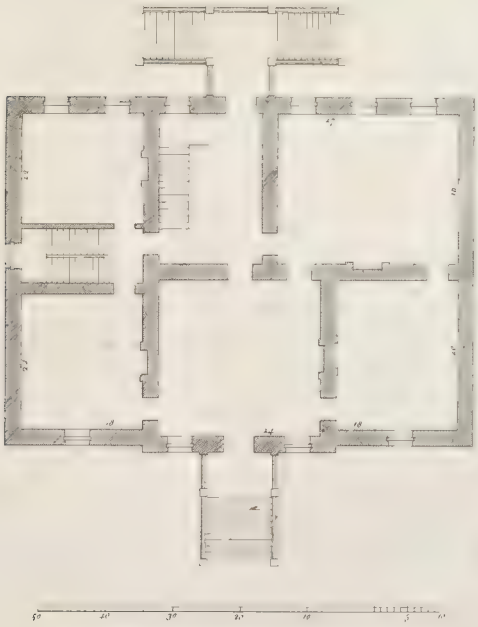
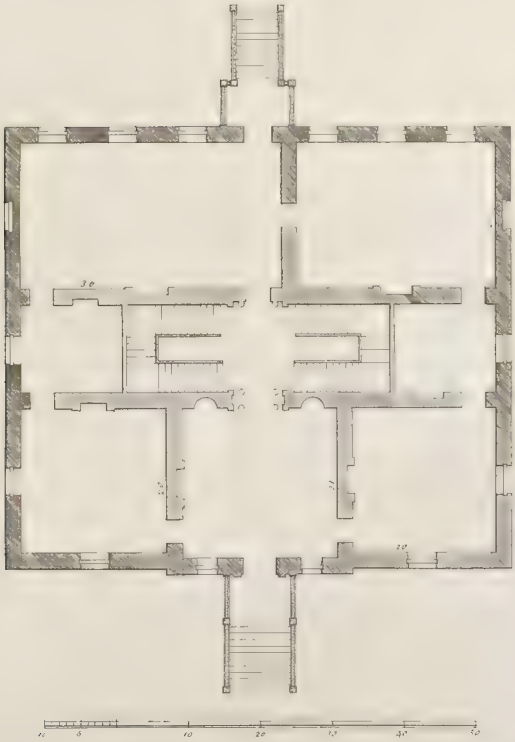




The Corporation Publicest towards the West side of Parliament Jan. 1750. J. Addison sculp.



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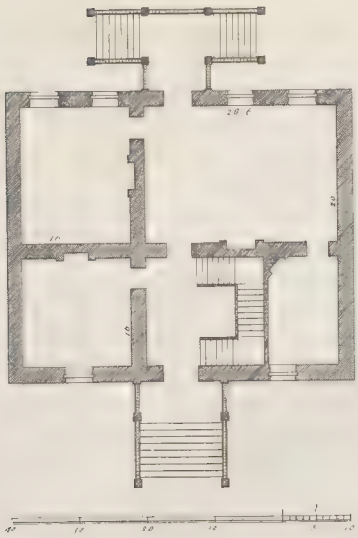
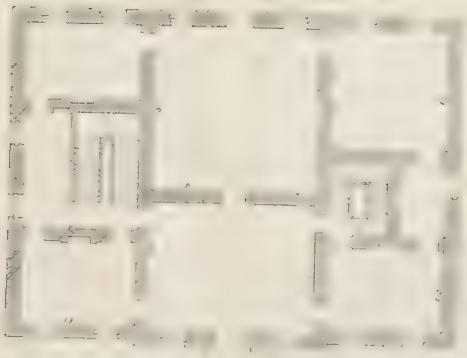
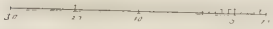
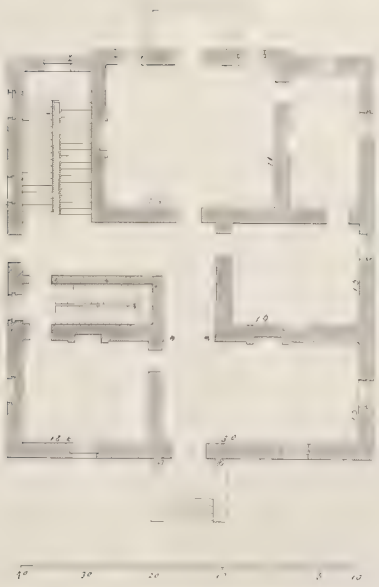
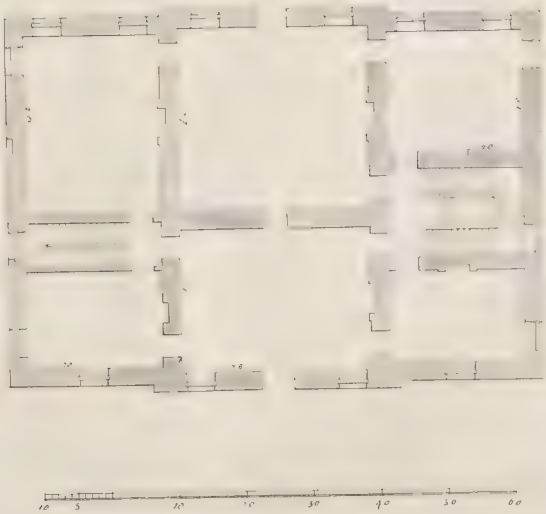
Z. Miller sculp.





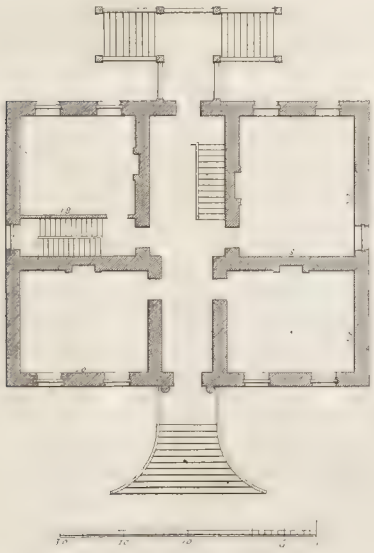


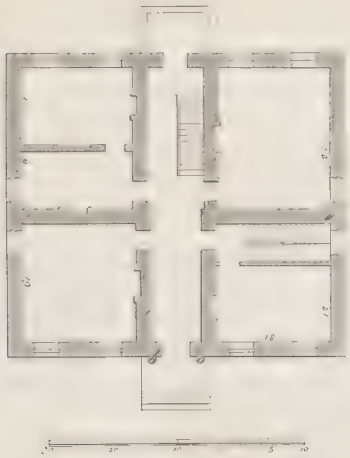




A Swan Arch.t Pub.d according to Act of Parl.t Jan.y 13. 1795 Addison Sc.t

p 11





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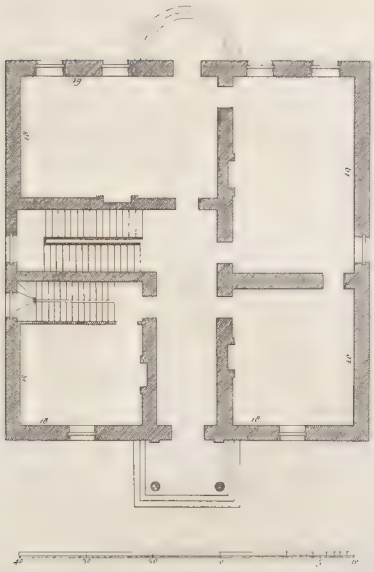
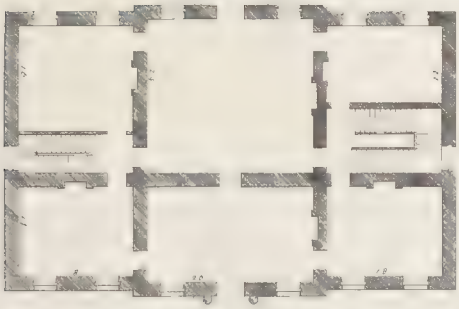


A Town House, Plan and Elevation according to the Act of Parliament for the Year 1799 — 1 Inch to Eight Feet scale

p 11



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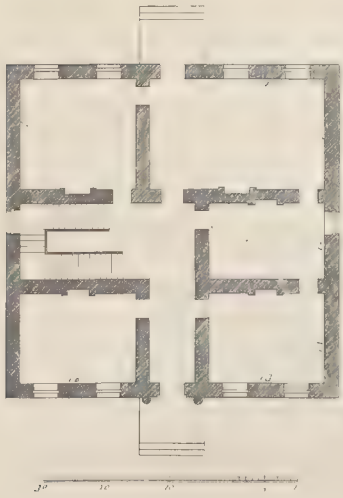
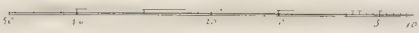
Pl. 5

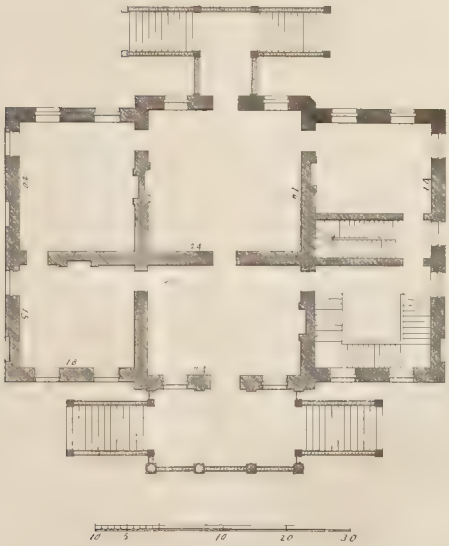




Pub.d according to Act of Parl.t Jan.y 1. 1787 by J. Adam & Son

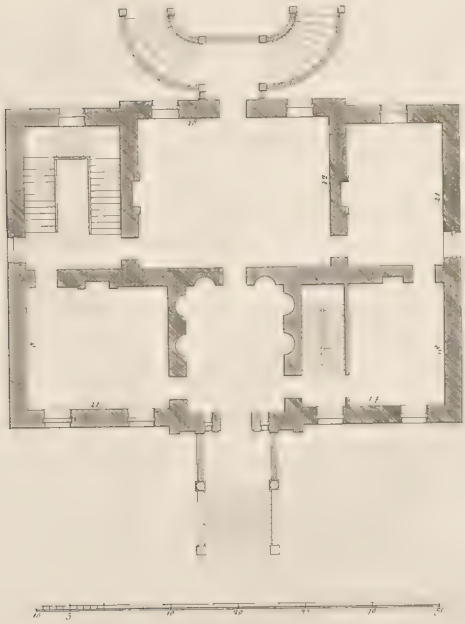
A Grain Arch Pub.d according to Act of Parl.t Jan.y 12 1795 J. Hibbert sculp

p 18



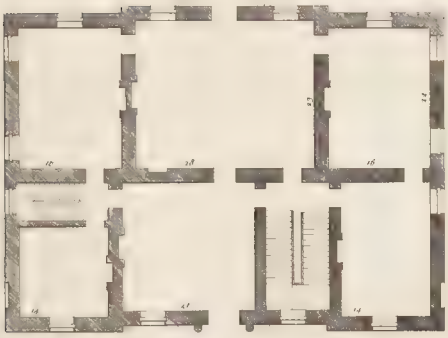
1 Foot Inch

Pub.d accord.g to Act of Parl.t Jan.y 1st 1797 J. Addison

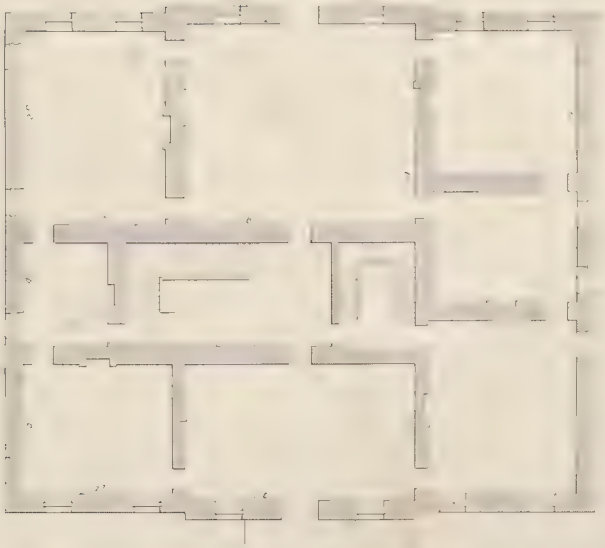


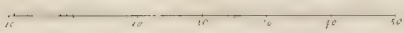
A. Swinden publish. according to Act of Parliament Jan. 1st 1757 — J. Miller sculp.

A Chester Arch published according to Act of Parliament 1st 1777 — Addison Archt



A. Swan Arch.t Publish'd according to Act of Parliament on 1st 1757 C. Pitten Sculp.





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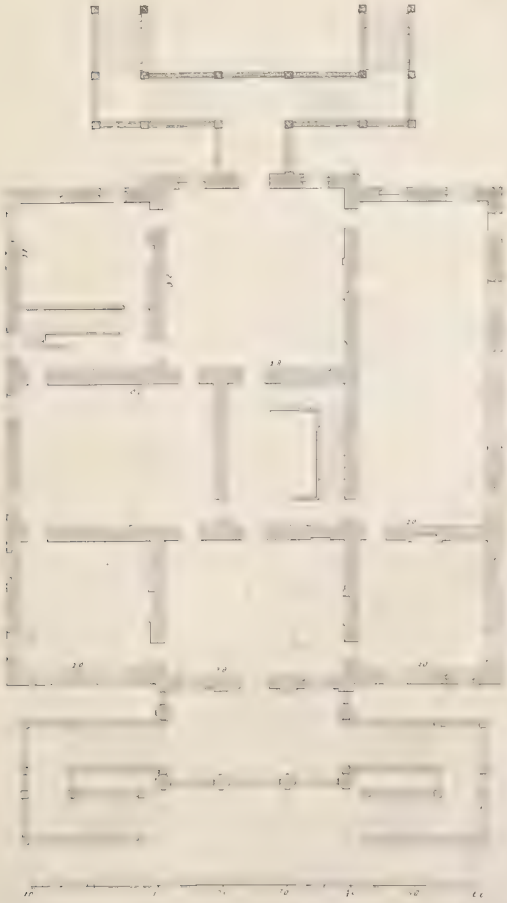

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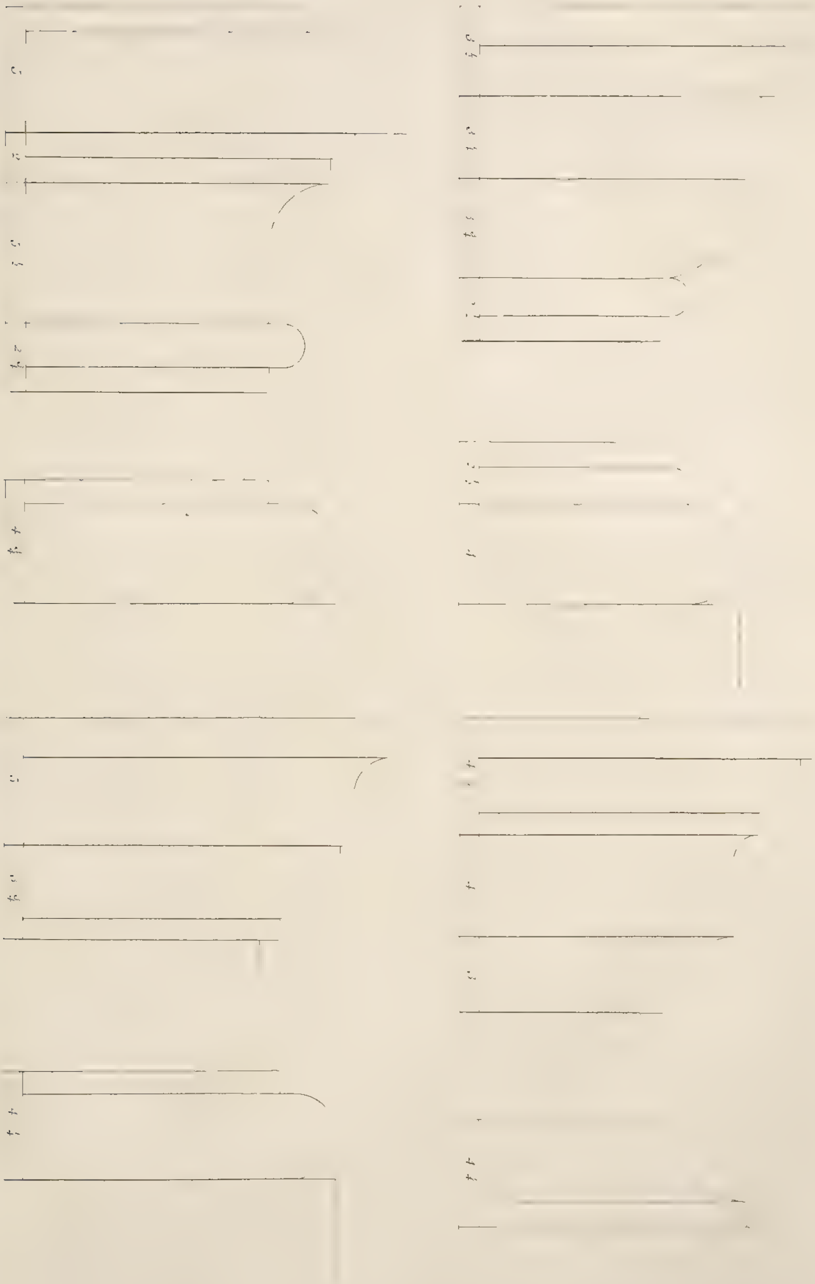

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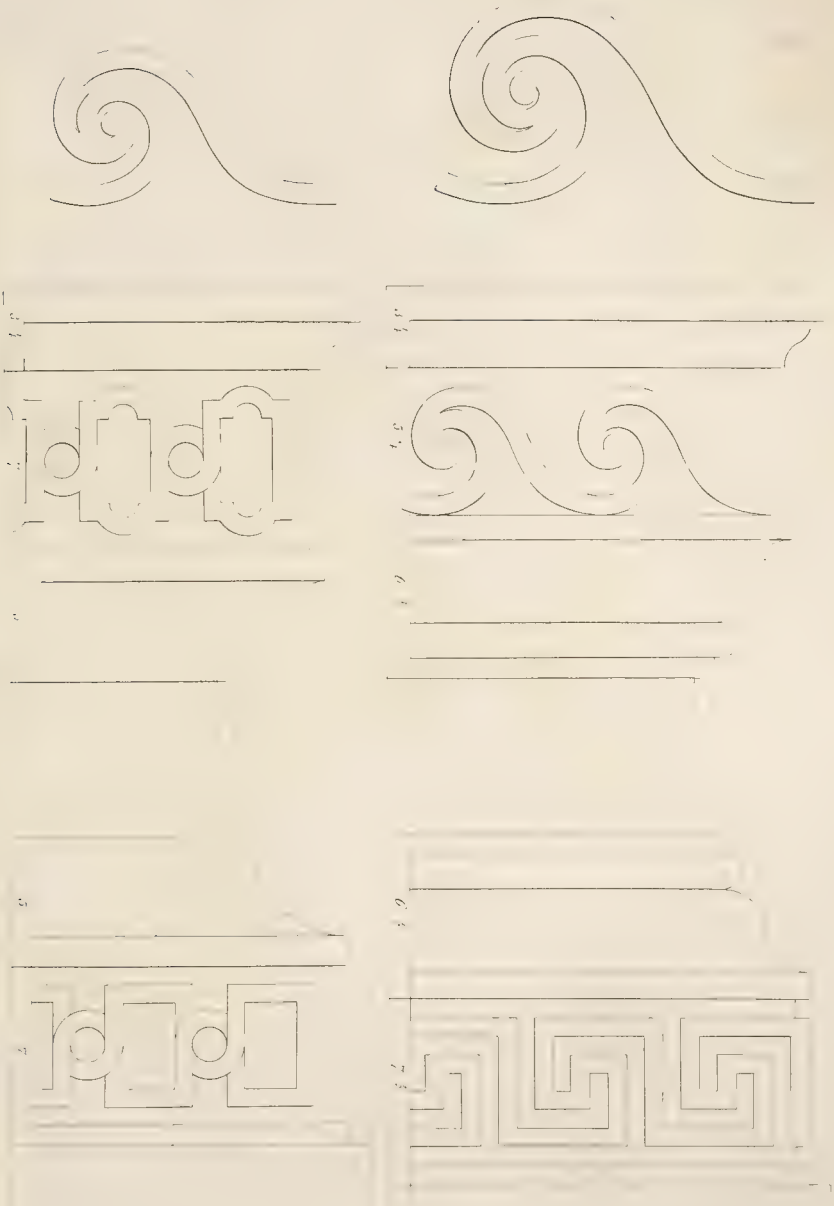

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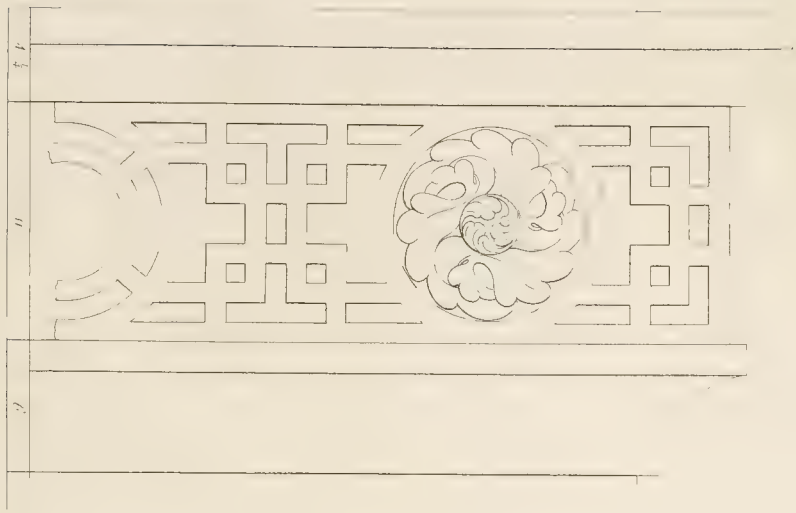

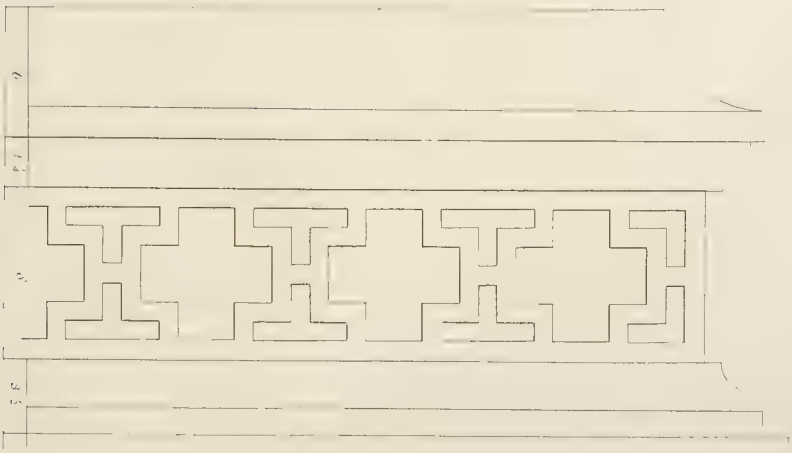

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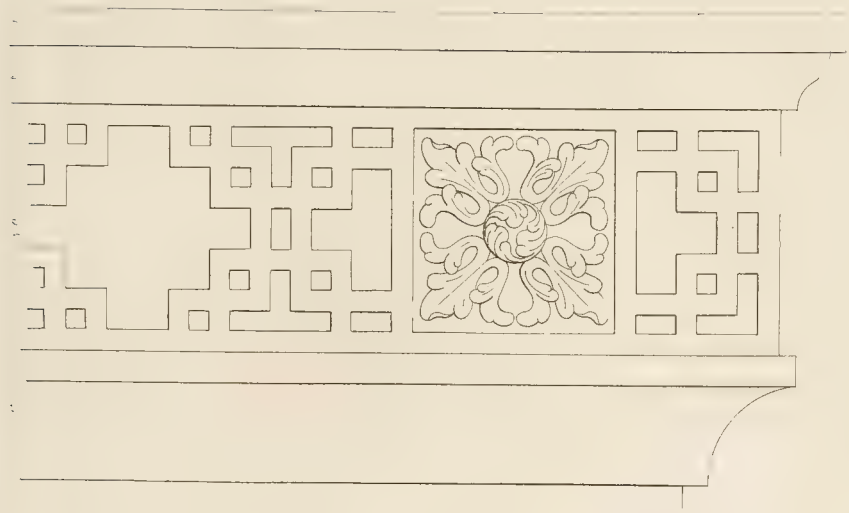

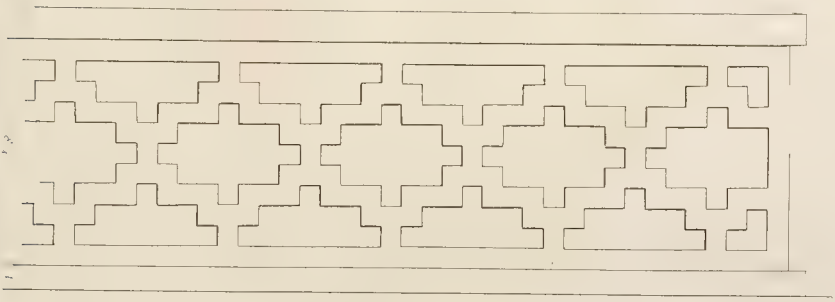

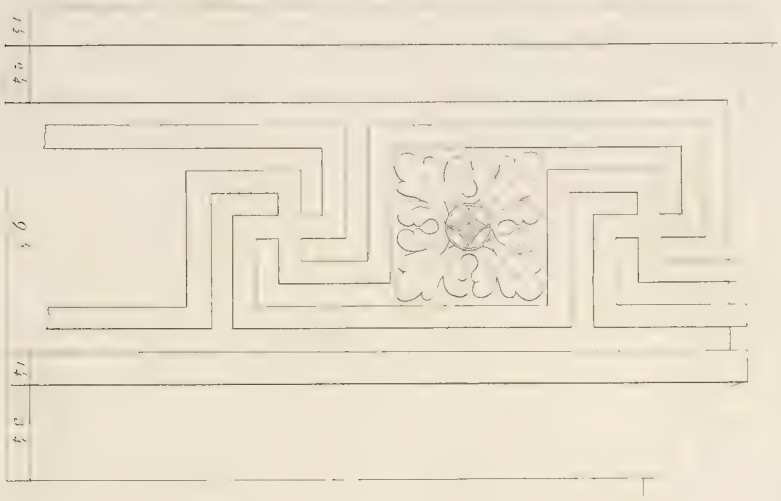

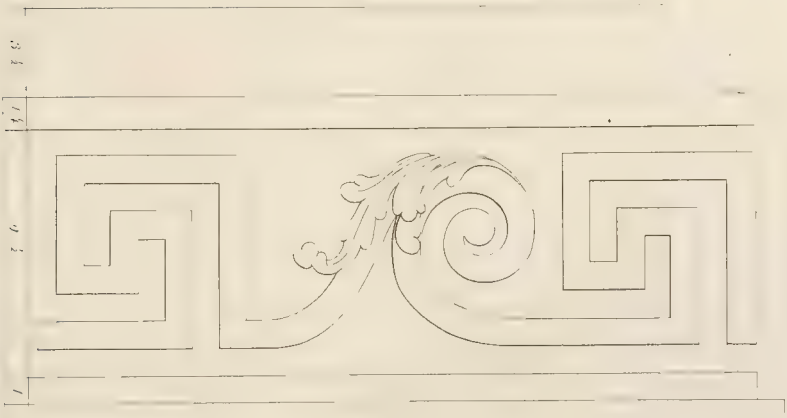

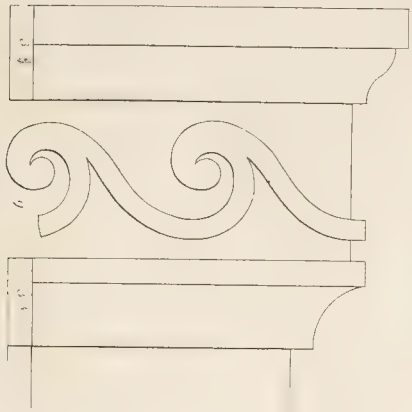

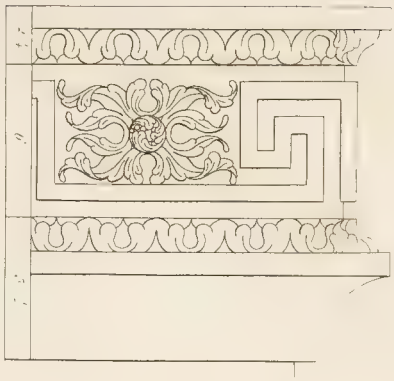

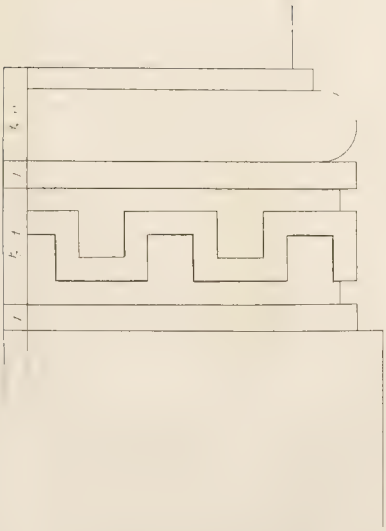

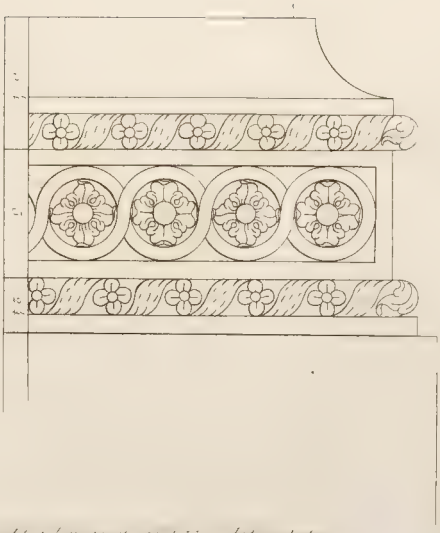

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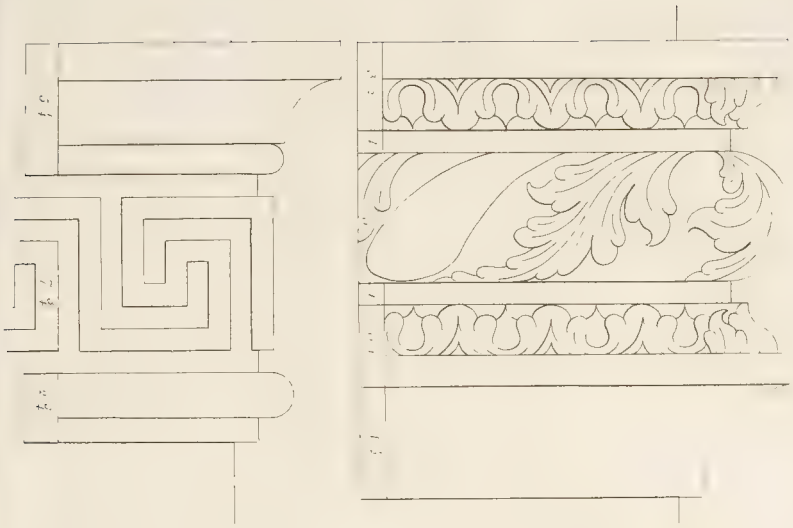
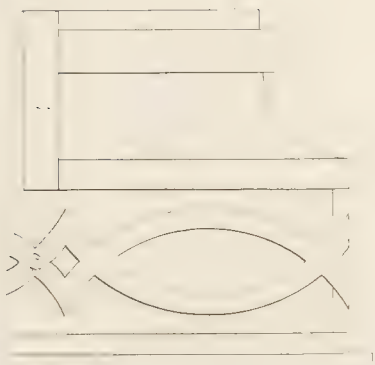
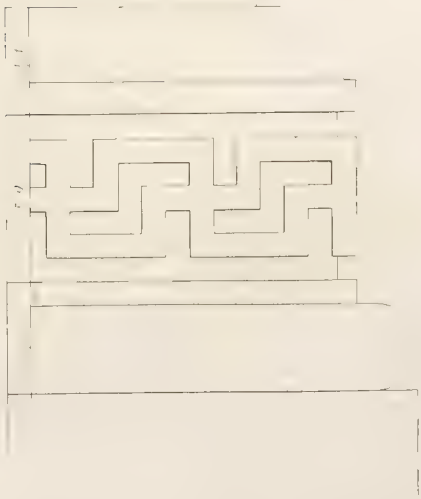
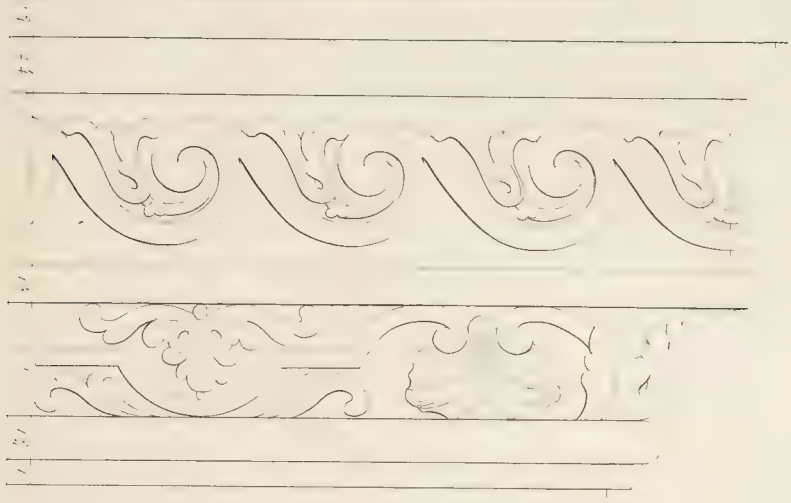






Stanford & Co. Publishers, London



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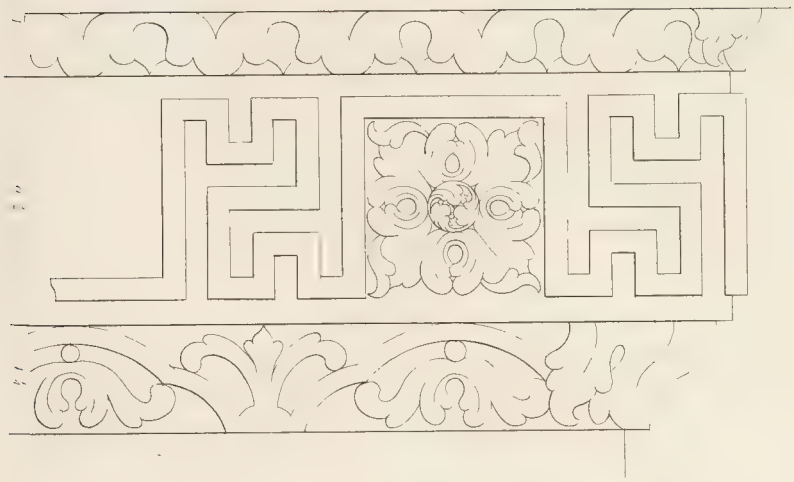
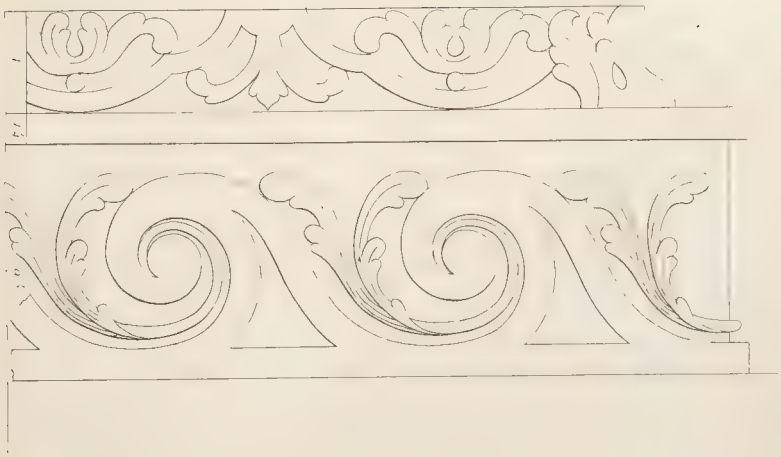
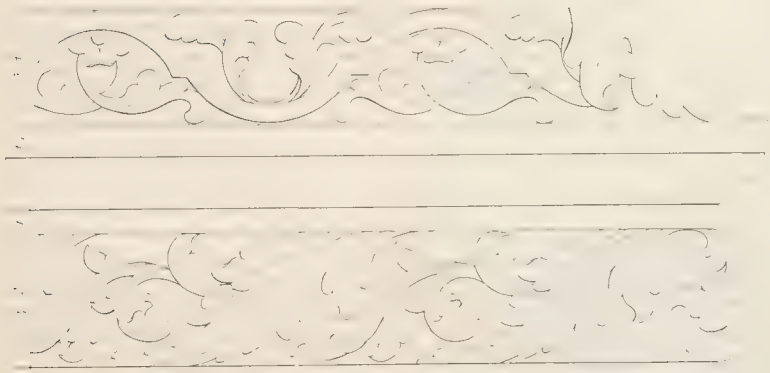
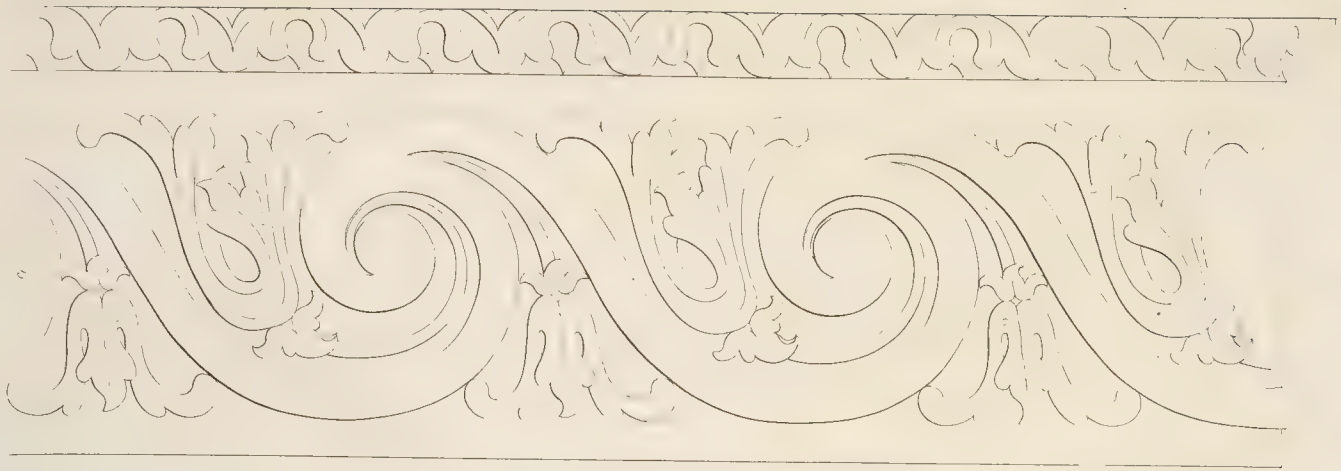






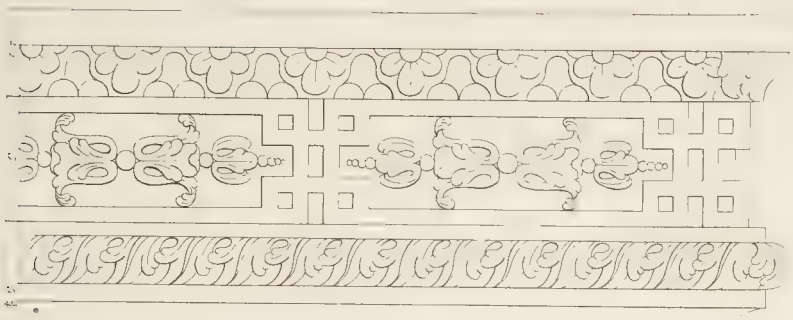
A Ionian Tabernacle from the Entablement of the Temple of Apollo Didyma

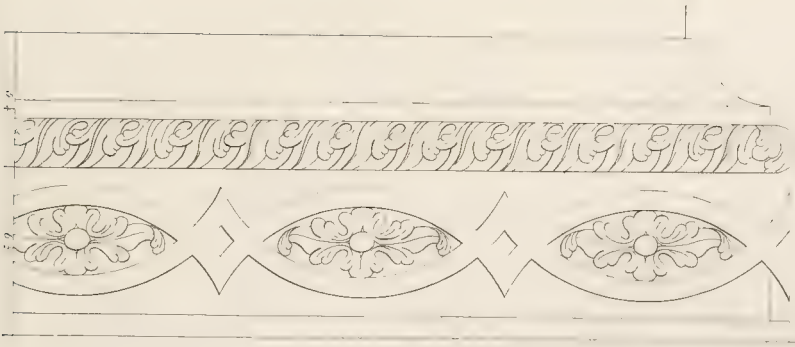
M. Swan Arch.t published according to Act of Parliament pu.d by J. Addison Lond.



Published according to Act of Parliament by Thos. Ackermann

A Ionic Doric Pilaster & Working Mouldings of Pilasters in Pl. 7 — J. Addison sculp.





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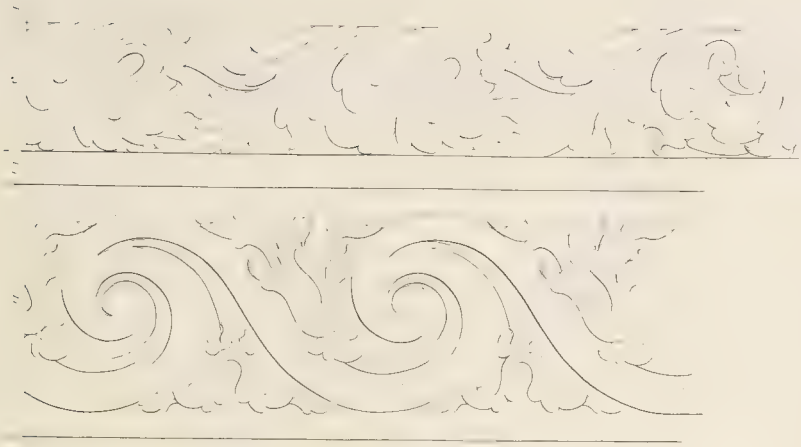
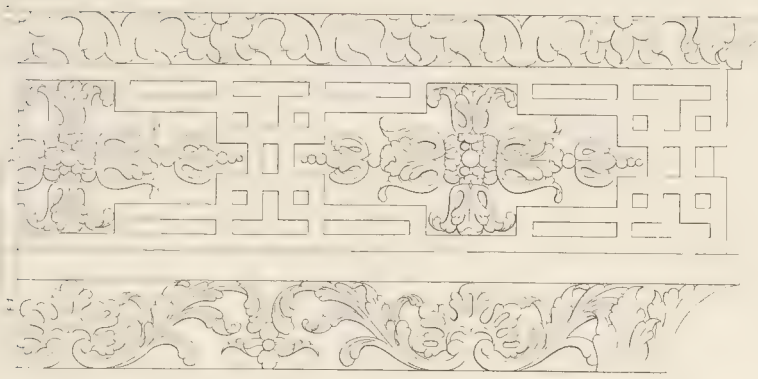
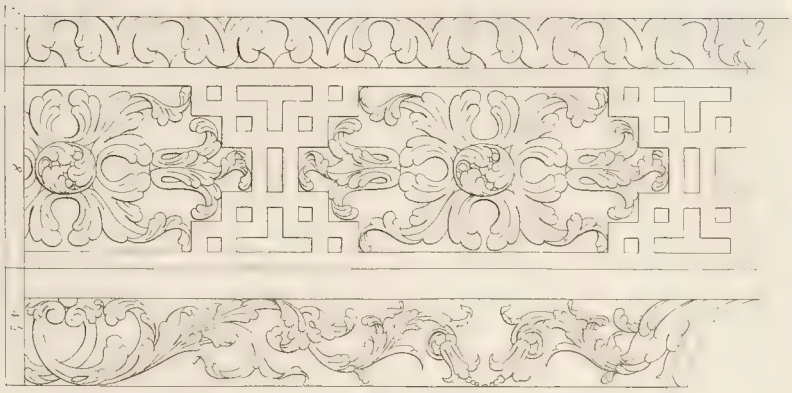
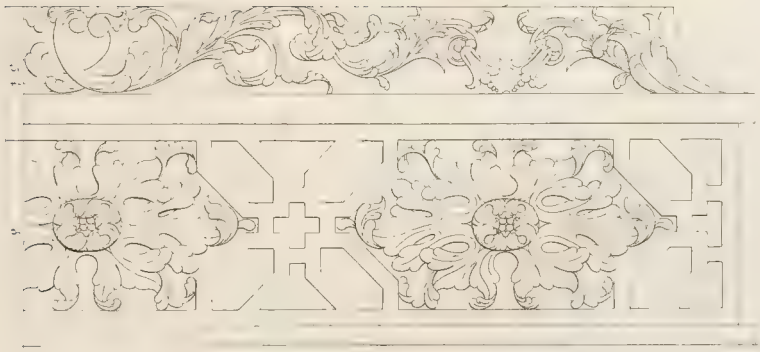


Published according to Act of Parliament Jan. 1st 1837 by Valentine & Sons

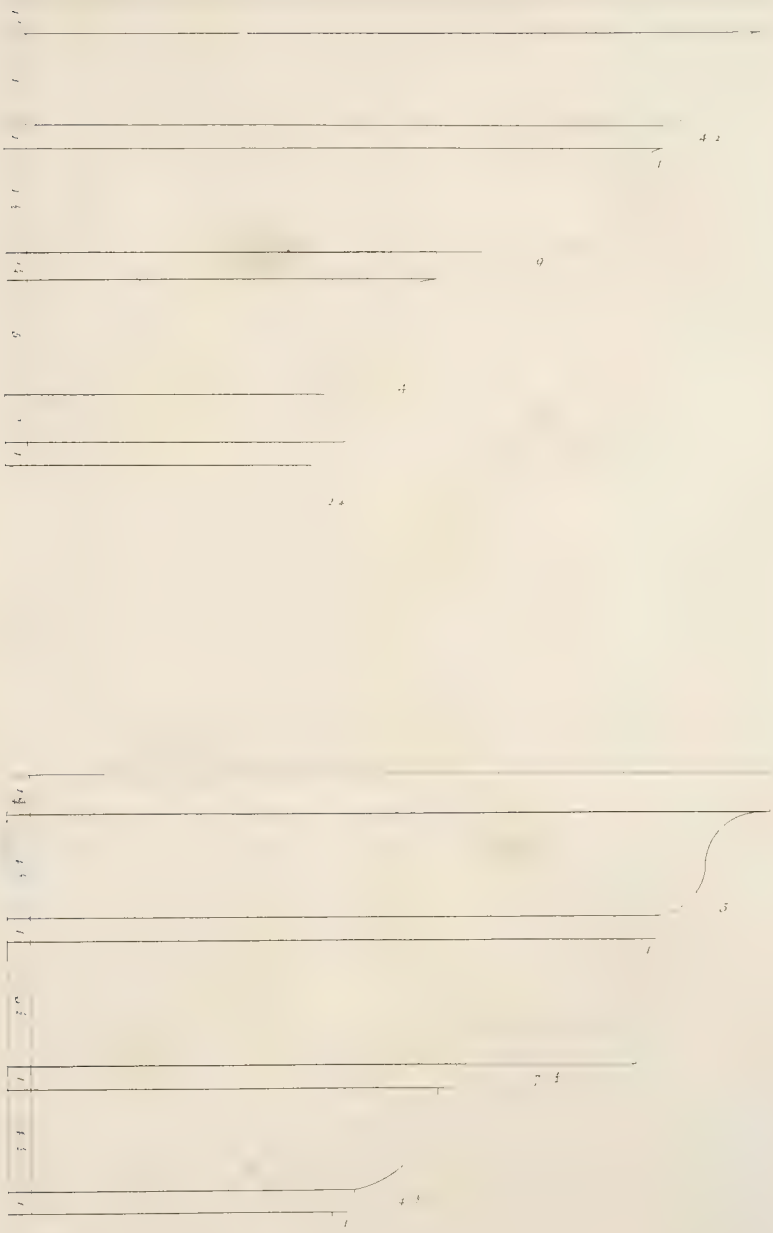


Ad. Swan Arch.t & Walp. published according to Act of Parliament Jan.y 1767





M. Darly delt & Sculp. Published according to Act of Parliament Jan. 1st 1757



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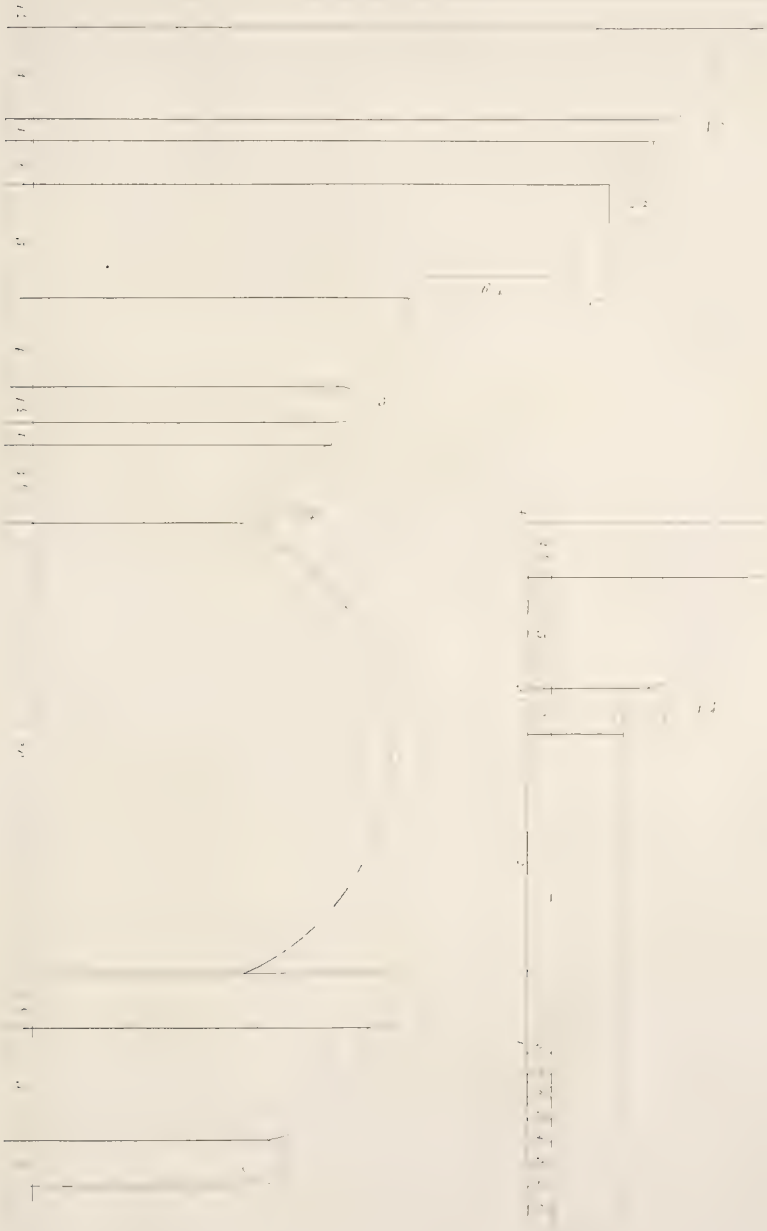
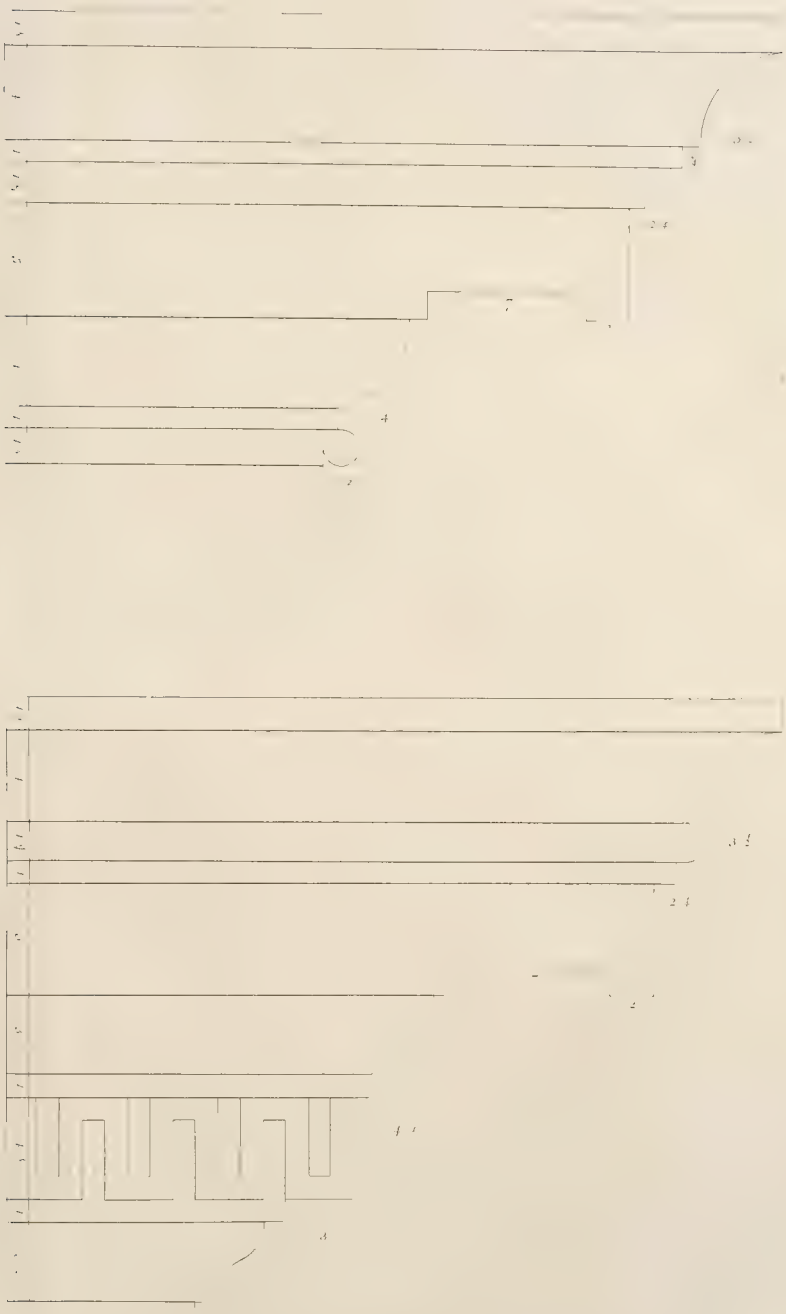
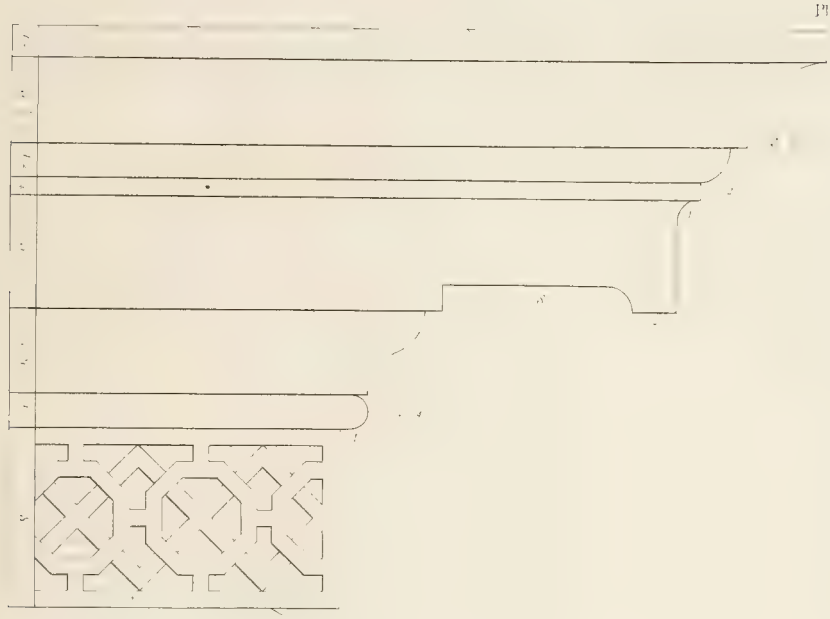
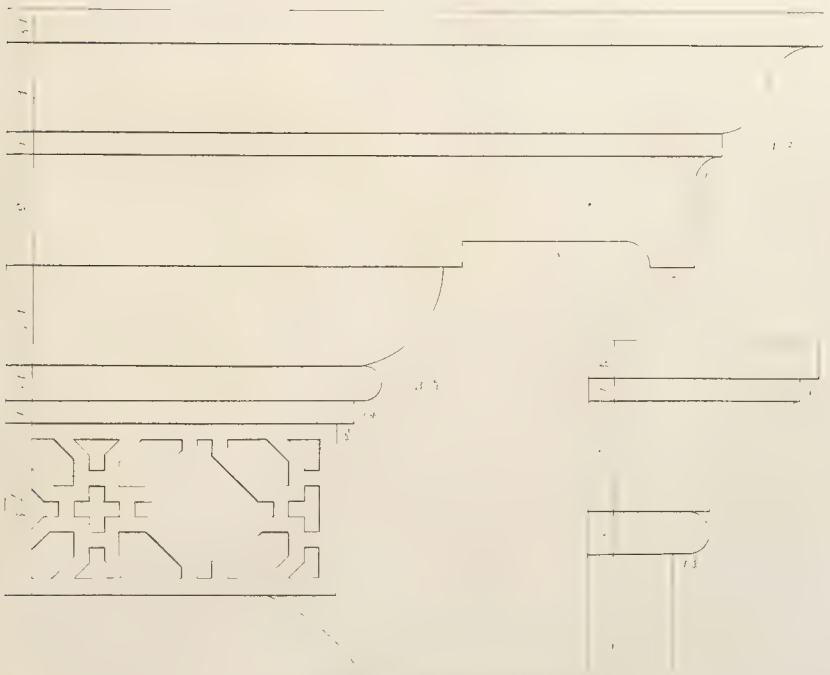
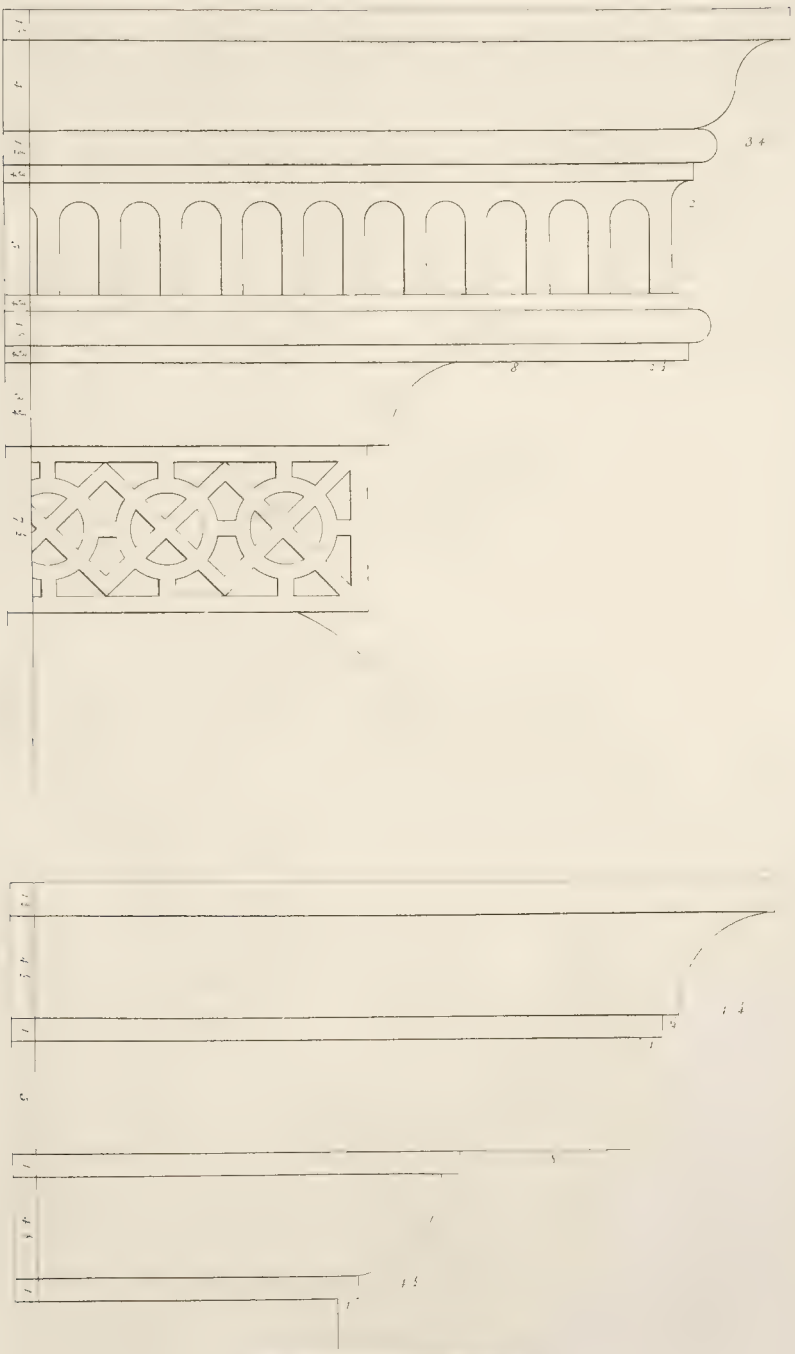
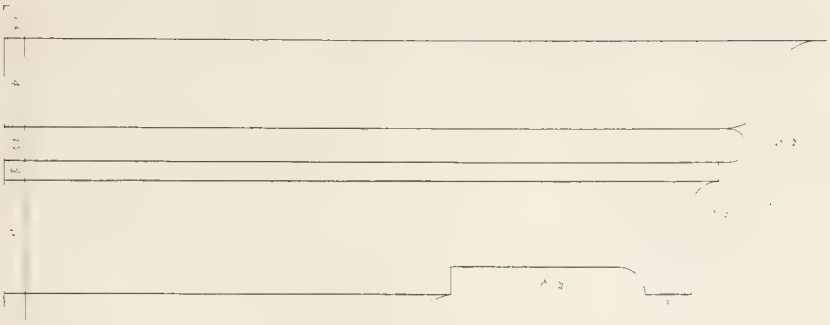


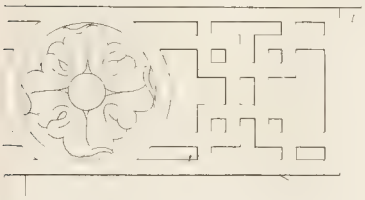


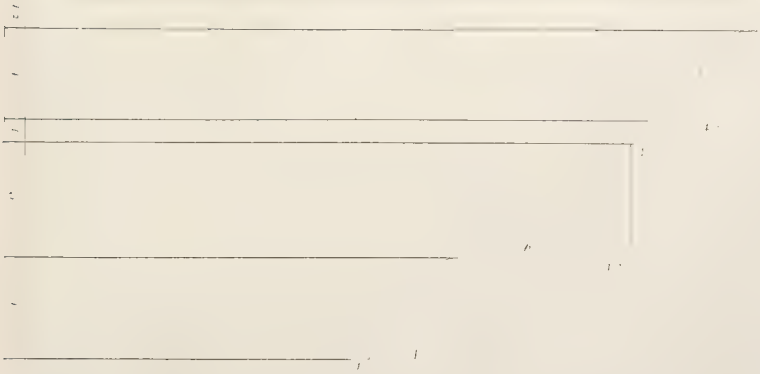


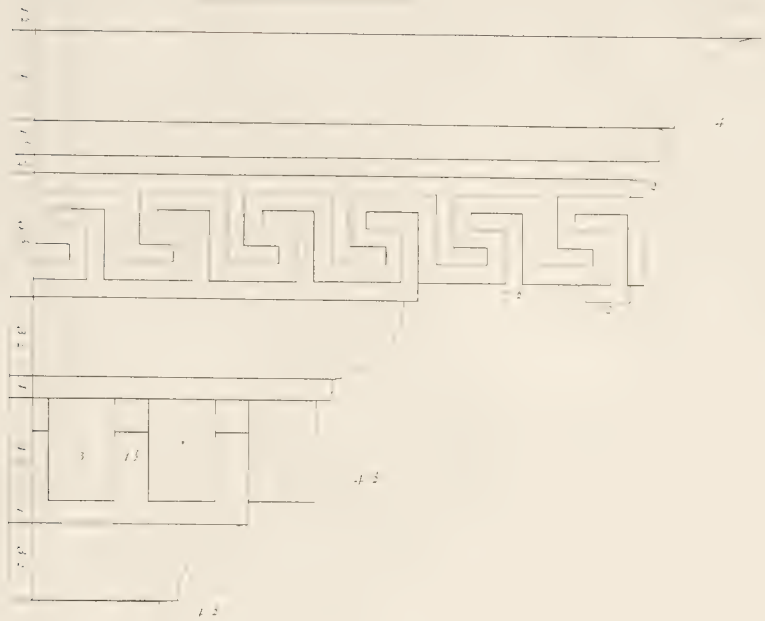


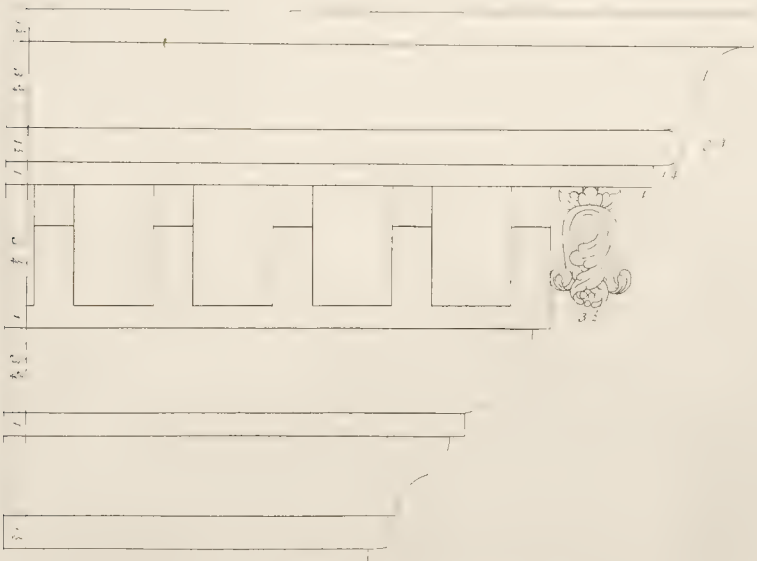




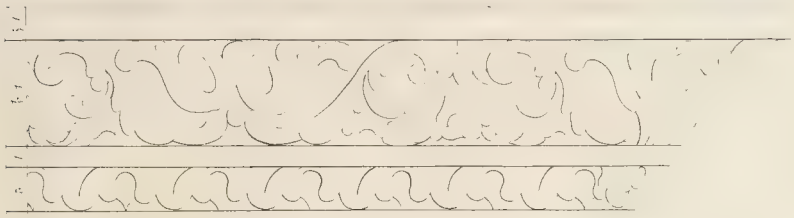


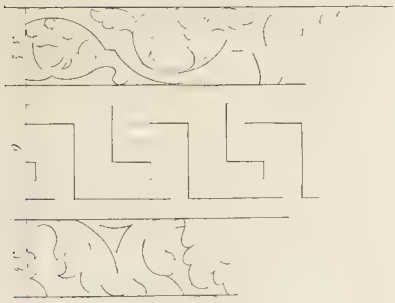


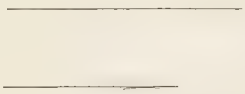


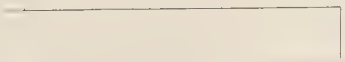


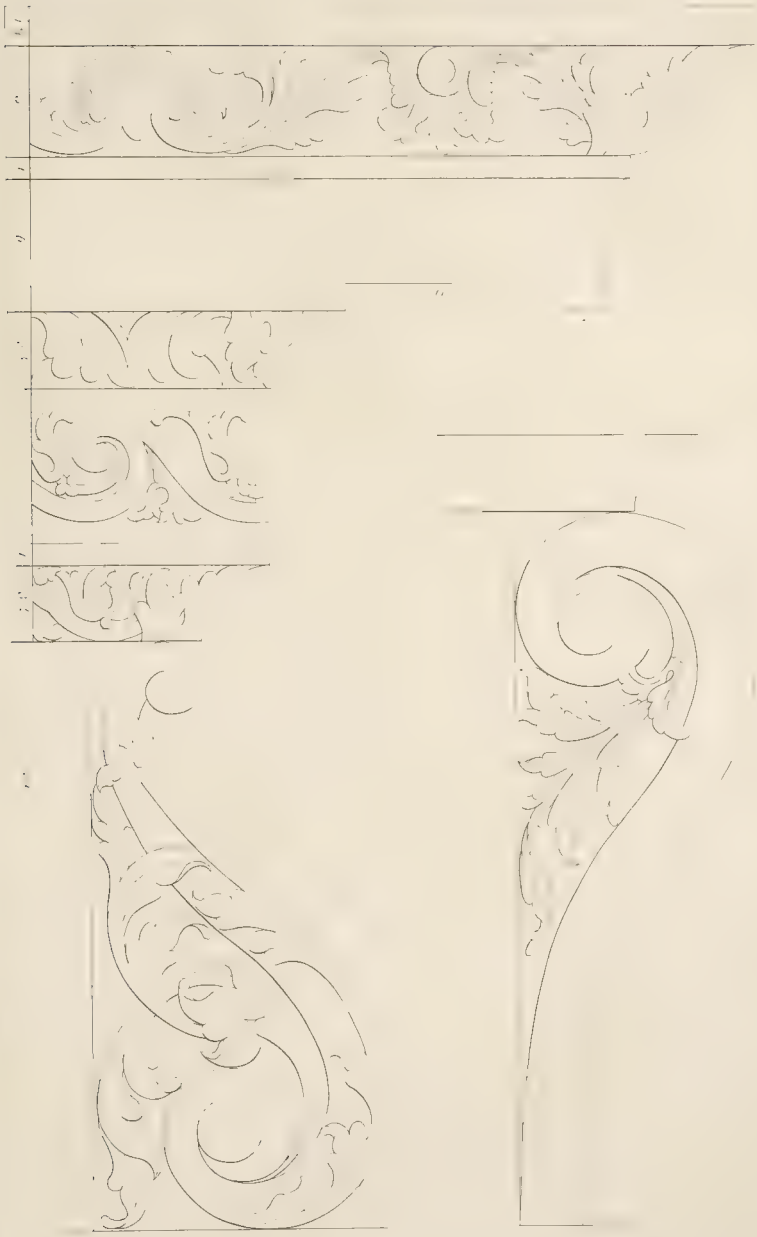
A. H. Swan del.t & lith.d according to Act of Parliament Jan.y 1st 1837.



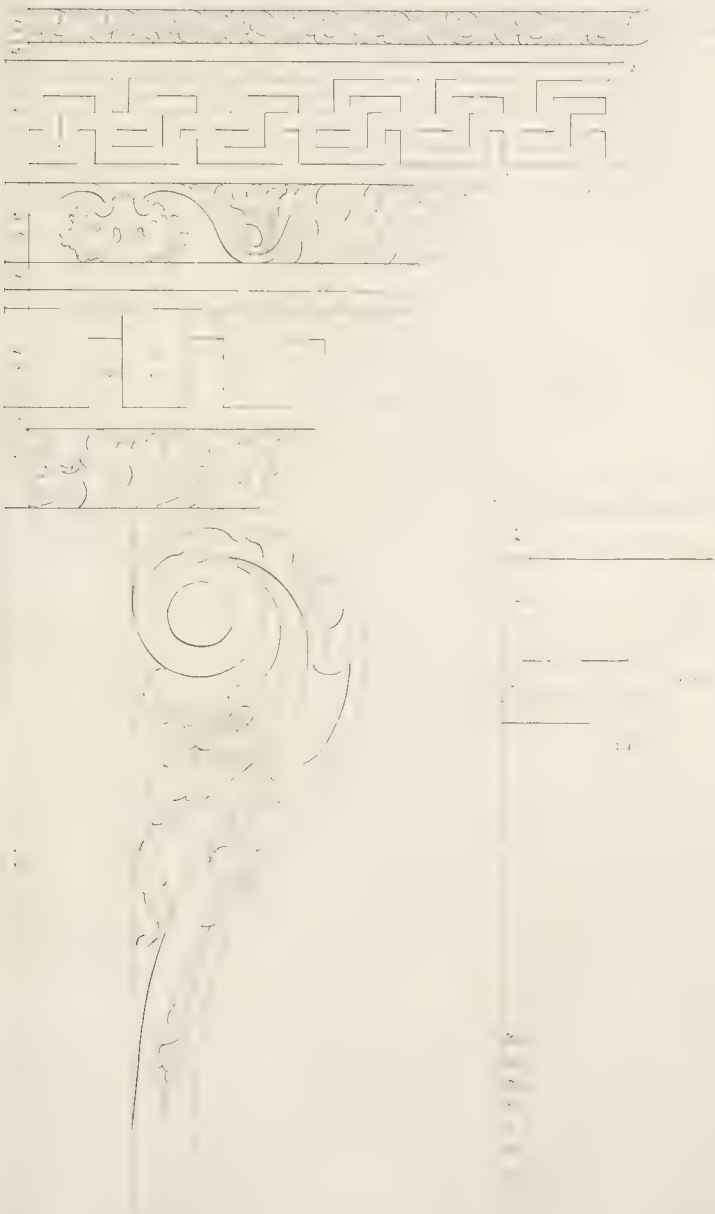








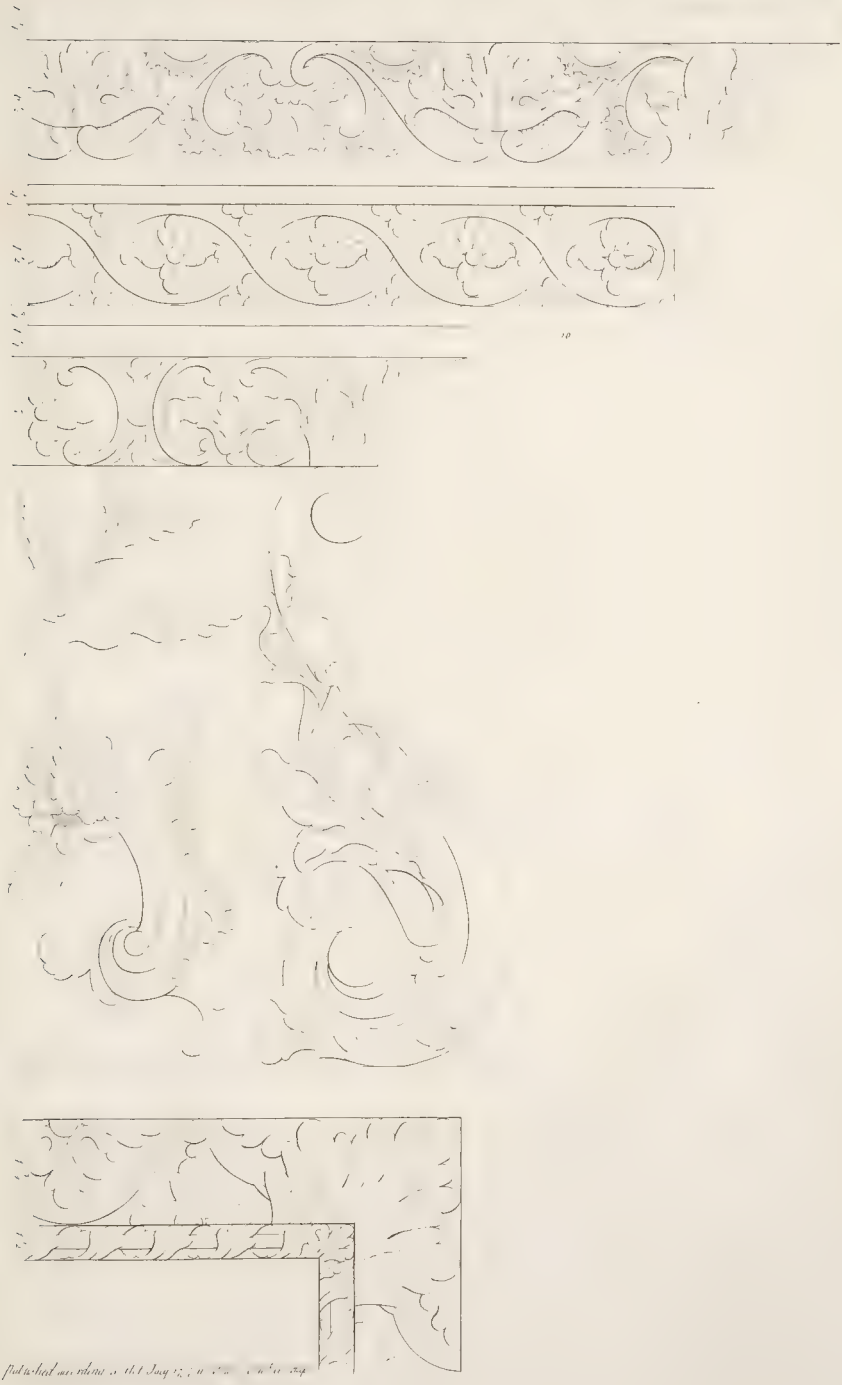
Le Roy del. Pitoin d'après le modèle de Mr Tiré, Andouin sculp.



M. [illegible] Publishd according to Act Jan.y 1.st 1797 [illegible] sculp

Published according to Act of Parliament 1st May 1788 by

Published according to Act of Parliament by J. Addison, 1819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1. Mantle piece & wainscot panelling in the drawing room, Parliament Street.

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COLLECTION

OF

DESIGNS

IN

ARCHITECTURE,

CONTAINING

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FOR GENERAL USE.

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WITH

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Each containing Sixty PLATES, curiouſly engraved on Copper.

By ABRAHAM SWAN, ARCHITECT.

VOL. II.

LONDON:

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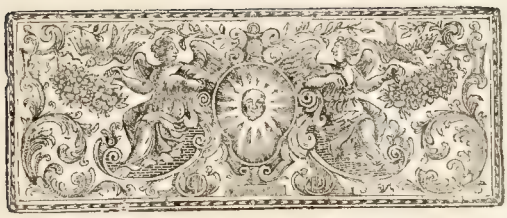
M.DCC.LVII.



THE

PREFACE.

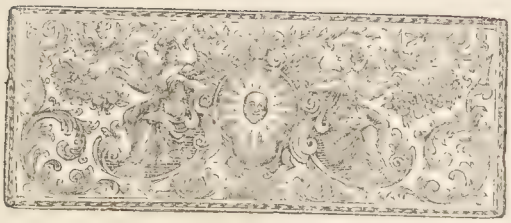
ARCHITECTURE, which is ſcarcely inferior to any other Art in Point of Antiquity, has been honoured with being the Study and the Delight of ſome of the greateſt Men, even Princes themſelves, in ſeveral Ages; and not without Reaſon, ſince there are few Circumſtances in Life that can contribute more to our Eaſe and Comfort than a convenient and pleaſant Habitation: and hardly any Thing contributes more to the Glory of a Country than fine Buildings. This was not the leaſt Thing that gave *Greece* and *Italy* ſuch a ſuperior Figure among the Nations in former Ages.

I very much wiſh that theſe Labours of mine may contribute in ſome Meaſure to raiſe the Glory of my own Country; a Country which abounds with pleaſant and extenſive Proſpects; and is therefore capable of

of being made as delightful a Country as any in the Univerſe.

I had formed, and intended to have publiſhed, ſome grander and more pompous Deſigns; but then conſidering to how few Perſons they would be uſeful and that they would conſiderably inhance the Price of the Book, I determined to omit them. Theſe which I have now publiſhed will, I hope, be of general Uſe, and I have no Reaſon to doubt of their being favourably received from the Acceptance which my former Works have met with; and eſpecially as theſe have been examined and approved by ſome of the greateſt Maſters of this Art.

I hope that whatever Defects may be obſerved in any of them will be candidly excuſed, conſidering what a Number of Deſigns are contained in theſe two Volumes, and that they are all of my own contriving and drawing. Such a Number without Faults would be next to impoſſible, and indeed we find with the moſt careful and deliberate Inſpection there will ſtill remain ſome Room for Improvements; and indeed it cannot be ſuppoſed that ſo much Time and Care has been laid out on every one of theſe as if I had publiſhed but a Quarter of the Number.



A

COLLECTION

OF

DESIGNS, &c.

PLATE I. A Design for a House of *Four* Rooms upon a Floor, with *Two* Stair-cases which are so placed that every Room in the House is private. Upon the Right-hand is a circular Colonnade which leads into the Garden through the best Stair-case; that on the Left-hand is for the Servants.

PLATE II. A Design for a House of *Five* Rooms upon a Floor, with *Two* Stair-cases.

PLATE III. A Design for a House of *Six* Rooms upon a Floor. As you enter into this House the Visto through the Columns makes a grand Appearance.

PLATE IV. A Design for a House of *Five* Rooms upon a Floor. The best Stair-case goes up in a small Hall. In this Design the Stair-cases are so placed as to preserve every Room private. Here the Right-hand Room backwards is the best Room, which is supposed to have the best Prospect; for the best Rooms need not always be in the Front, but may be placed in the Back-part of the House, when that affords the best Prospect.

PLATE V. A Design for a House of *Five* Rooms upon a Floor with *Two* Stair cases. Here also the back Room to the Left-hand is the best Room. In this Elevation the Windows of the lower Story are all arched.

N. B. There ought to be an extraordinary Tie or Bondage over all Arches, otherwise they will be apt to split.

PLATE VI. In this Plan there are only *Four* Rooms upon a Floor, which are continued *Three* Stories high; the other *Four* Rooms in the two Wings may be either for Offices or other Uses, according as the Largeness of the Family requires.

PLATE VII. A Design for a House of *Six* Rooms upon a Floor. The best Stair-case goes up in a small Hall.

PLATE VIII. A Design for a House of *Seven* Rooms upon a Floor. The best Stairs go up in the Hall, which is seperated from the Passage by an Arcade.

PLATE IX. A Design for a House of *Six* Rooms upon a Floor. Here the Stair-case is seperated from the Hall by a Screen of Columns. If any Person should choose to have *Two* Windows in each Wing of this House, as supposing that would make a more graceful Front, such an Alteration may easily be made; but I am of Opinion that this, as well as all the other Houses in these Designs,

ſigns, are ſufficiently lighted; and there is this Inconvenience in multiplying Windows beyond what is needful, that they let in a great deal of Heat and a great deal of Cold, and beſides they weaken the Building.

PLATE X. A Deſign for a Houſe of *Seven* Rooms upon a Floor. The Saloon in the back Front has the ſame Advantage as an Octogon or Bow-Window, by having three different Proſpects. The Height of the principal Story of this Houſe is 15 Feet, of the Chamber Story 13, and of the Attic Story 11.

PLATE XI. A Deſign for a Houſe of *Six* Rooms upon a Floor and *Three* Dreſſing-rooms. The Height of the principal Story is 18 Feet, of the Chamber Story 16 Feet. The Garrets are lighted from the Middle of the Roof.

PLATE XII. A Deſign for a Houſe of *Six* Rooms upon a Floor, with *Two* Dreſſing-rooms and *Two* Stair-caſes. As you paſs from the Hall to the Saloon you have a View of both Stair-caſes through a Venetian Arch. The *Two* Columns which ſtand in the Hall belong to a Partition which is *Eight* Feet from the Front, in which there is a Door and *Two* Windows. This is deſigned both for Grandeur and Convenience.

PLATE XIII. A Deſign for a Houſe of *Six* Rooms upon a Floor, with *One* Dreſſing-room and *Two* Stair-caſes. The Height of the firſt Story is 15 Feet 6 Inches, of the Chamber Story 14, and of the Attic 9. The Garrets are lighted from the Middle, that ſo no Garret Windows may appear on the Out-ſide; for Windows in the Roof have no good Effect, and had better be omitted where it conveniently can be.

PLATE XIV. A Deſign for a Honſe of *Six* Rooms upon a Floor, with *One* Dreſſing-room and *Two* Stair-caſes. In the Front

is

is a Portico of the Corinthian Order, the Dimenſions are 30 Feet by 12, the Height of the Columns is 28 Feet 6 Inches. Within the Portico is a Gallery for the Uſe of the Chamber Story. The Garrets may be lighted as in the laſt Deſign.

PLATE XV. A Deſign for a Houſe of *Six* Rooms on a Floor, with *Two* Stair-caſes. The Hall is 30 Feet ſquare, to the Right-hand of which is a Room of 30 Feet by 20; that to the Left-hand is 20 Feet ſquare. The Saloon is an Octagon 36 Feet long and 30 broad. The Height of the principal Story is 15 Feet; that of the Chamber Story is 13, and the Height of the Offices in the Wings and under the Houſe is 11 Feet clear.

PLATE XVI. A Deſign for a Houſe of *Ten* Rooms upon a Floor. On the Out-ſide of the Front there appear *Two* Octagons of the ſame Dimenſions; but the Inſide of the Rooms to which they relate, are, for Variety Sake, made ſomewhat different. One is octangular, the other is circular at both Ends. The Hall is 32 Feet by 24, the Saloon is 46 by 28, the Drawing-room is 37 by 24, the Height of the Baſement Story is 12 Feet, the Principal Story 18, and the Chamber Story 14.

PLATE XVII. A Deſign for a Houſe of *Nine* Rooms upon a Floor. At each End of the Houſe is a Bow. The Room within that on the Left-hand is 36 Feet long and 22 broad, that on the Right-hand is 46 by 22. This may be either for a Room or a grand Stair-caſe, as the Conveniency of the Family may require. The Dimenſions of the Hall are 30 Feet by 22. As you enter this Hall you face a Venetian Arch, with a Nich on each Side of it. The Saloon is 30 Feet by 40; the Height of the Baſement Story is 12 Feet 6 Inches clear, the Principal Story is 27 Feet, and the Chamber Story 15. Over the ſmall Rooms, *viz.* the *Two* Rooms on each Side the Hall, may be made Mezanines or Half Stories, for Lodging-rooms, or for other Uſes.

PLATE

PLATE XVIII. A Design for a House of *Nine* Rooms upon a Floor with *Four* Stair-cases. The *Two* Circles opposite the *Two* great Stair-cases are for Water-closets. Every Room in this House has *Two* different Views; that in the Fore-front and that in the Back-front have *Three* which take in a more extensive Prospect than a Bow does. This House has *Four* Porticoes with coupled Columns of the *Ionic* Order. The Height of the Principal Story is 22 Feet, that of the Chamber Story is 13; Mezinines may be made over the smaller Rooms. If a Dome should not be approved of, a circular Rail or Ballustrade may be set upon the *Plinth* at A instead of it. The great Stair-cases may be made Rooms, and *One* grand Stair-case carried up in the Middle.

PLATE XIX. A Design for a House of *Seven* Rooms upon a Floor. The circular Room under the Dome will have an agreeable View to the Right-hand and to the Left, through a Visto of Columns. The grand Stair-case might be omitted, since there are *Three* other Stair-cases of sufficient Dimensions. The center Room may be made public or private by Means of the Sliders which are marked in the Plan. The Height of the Principal Story is 17 Feet, that of the Chamber Story is 10. Instead of the Dome a circular Ballustrade may be set upon the *Plinth* over the Windows at the Bottom of the Dome.

PLATE XX. A Design for a House of *Ten* Rooms upon a Floor, and *Two* Dressing-rooms. The great Stair-cases may be made very light, and they are so contrived as to keep every Room private.

PLATE XXI. Contains the Four Sides of a small Room. If neither this, nor any of the following Designs, should exactly suit the Size of your Rooms, the Dimensions may be easily either enlarged or contracted, so as to suit your Size.

PLATE XXII. Four Sides of a different Room.

PLATE XXIII. Four Sides of a larger Room.

PLATE XXIV. Three Sides of a Room.

PLATE XXV. Three Sides of a Room in the *Doric* Order. Here the Margents are made large, and ornamented with Lions Heads and Feſtoons which are ſuitable to this Order. The Triglyphs and the Metopes, or Spaces between them, muſt be ſo ordered as that a Triglyph may be over the Middle of each Margent and a Metope over the Middle of each large Pannel. Here the Doors are placed in the Opening of the Pannel, which hath a better Effect than when the Door join the Margents. The Windows are fixed in the Space of the Pannels.

PLATE XXVI. Three Sides of a Room richly ornamented.

PLATE XXVII. This Plate contains *Two* diſtinct Deſigns. The Uppermoſt is a Cove ſupported by *Four Corinthian* Columns, which bears up the Corners of the *Four* ſquare Ceilings in the *Four* Angles of the Room. The Cove ſupports a level Part, which makes a Croſs in the Ceiling. This Cove properly decorated either with Pannels or Painting muſt needs have a fine Effect. This Deſign would ſuit a Room of 40 Feet Square to 36, or ſomewhat under. The lower Deſign is for the End of the Hall; a Door in the Center, and a Nich on each Side of it.

PLATE XXVIII. Contains *Three* Screens, the loweſt is a plain one of the *Ionic* Order, that in the Middle has a Venetian Arch in the Center, and the Entablature breaks over each Column. I made one much like this to incloſe a grand Bed, which ſtood facing the great Arch, the two Side Arches ſtood upon a Bow-Plan, and it had a fine Effect. The Upper-moſt is a very grand

Screen

Screen with *Three* Venetian Arches. Here the Entablature might be broke over the Columns, as in that next below it.

PLATE XXIX, XXX, XXXI, XXXII. Theſe four Plates contain the four Sides of a Deſign for a grand Stair-caſe, which I made for the Duke of *Athol.* The Height of the lower Story is 11 Feet, which is the Height of the Offices. The next Story is 16 Feet high. The next Story over this, in which ſome of the Rooms are coved, is 26 Feet high. The Stair-caſe is near 21 Feet ſquare. I apprehend theſe Plates need no further Explication.

PLATE XXXIII. This is hardly a greater Error in Architecture, than in diſpoſing the *Dados* and the *Entablatures* to the Height of the Rooms. When the Entablature is too large and the Dado too high, the Room appears lower than it really is, whereas a light Entablature and the Dado of a moderate Size, gives Height to the upper Pannel, in which the Grandure and Elegance of a Room does very much conſiſt. Beſides when the Dado is too high, the Site of the Windows muſt needs be too high; which may ſpoil the Proſpect out of the Windows to Perſons in the Room. A *Fifth* Part of the Height of the Room has been uſually allowed to the Dado; but I think this muſt not be a general Rule, for then if the Room be 10 Feet high, the Dado will be but 2 Feet, but if it be 20 Feet high the Dado will be 4 Feet; but I look upon both theſe to be Extreams, and the latter eſpecially to be a very inconvenient one; for if the Dado be 4 Feet high, to which add the Stop for the Shutters and the lower Rail of the Saſh, a Perſon of moderate Size muſt ſtand cloſe to the Windows to ſee any Thing on the Ground, near the Building. If the Room be 10 Feet high, I ſhould think about 2 Feet 5 Inches would be a moderate Height for the Dado; and for every Foot that the Room is higher than *Ten*, let 3-4ths of an Inch, or 7-8ths at moſt, be added to the Dado. This Method has had a good Effect, and

has

has been much approved by ſome skillful Judges and Perſons of good Taſte. The Decorations of the Centers, or Middle Pannels, may be regulated by the Scale in this Plate, which I apprehend needs no further Explication, eſpecially as the Scale is large.

PLATE XXXIV. Two Center Pannels, the lower one is ſuppoſed to have a Door under it. The Cornice to each Room is an *Eighteenth* Part of the Height.

PLATE XXXV. The Middle Part of *Two* Rooms; the Cornices in the ſame Proportion as in the laſt Plate.

PLATE XXXVI. The Center Pannel of a Room, ſomewhat in the Venetian Taſte, where the Pannels are large and ſmall ones between them. Here the *Freeze* is made large to receive the Foliage which is carved upon it, ſo that the *Architrave* is only an *Ogee* and *Bead* with a *Fillet*; for you are always to obſerve, that when you intend Foliages or other Inrichments for the *Freeze*, which will make it neceſſary that the *Freeze* ſhould be inlarged, the *Architrave* muſt be diminiſhed, ſo that the whole *Entablature* may not exceed its proper Dimenſion which is regulated by the Height of its *Cornice*. The Cornice of this Room is one *Eighteenth* Part of the whole Height. Divide the Cornice into *Five* equal Parts, as in PLATE XXXIII. *Three* ſuch Parts are given to the *Freeze* and *Four* to the *Architrave*; but when the *Freeze* is inlarged as it is here, what is added to the *Freeze* muſt be taken from the *Architrave*. All theſe Deſigns are drawn different for the Sake of Variety and to ſuit different Taſtes.

PLATE XXXVII. A Deſign for the Middle of the Side of a Room. The Cornice is one *Eighteenth* Part of the Whole. Here the Freeze is enriched in a different Manner from that in the former Plate, and the Architrave left ſomewhat larger.

PLATE

PLATE XXXVIII. A Design for the Center of a Side of a Room. Here the Cornice is in the same Proportion as in the former Plate; the Freeze is differently inriched, and more is left to the Architrave. I apprehend the *Two Eagles* holding the *Festoons* down the Margents, with the rest of the Decorations would have a good Effect.

PLATE XXXIX. Another Center of a Side of a Room. The Height is divided into *Seventeen* Parts and an Half. *Two* Half Parts give the Size of the Cornice. Here the Freeze is very large, being decorated with a great deal of Ornament, all the other Parts are regulated by the Scale.

PLATE XL. The Middle of a Side of a Room. Here the Height of the Room is divided into *Nineteen* Parts, one of which is given to the Cornice. The Freeze is much narrower than the former, the Architrave broader; the Fascia might be made very rich with Frets, Flowers or Scrolls; here the *Two* Pillaster Pannels are inriched with Festoons of Fruit and Flowers.

PLATE XLI. The Middle of a Side of a Room, with a Door in the Center Pannel. This Door is but *Three* Feet wide, and that in the following Plate *Three* Feet *Six* Inches. Here the Height is divided into *Eighteen* Parts, *One* of which is for the Cornice. The Size of the Freeze is moderate, and the Architrave capable of being much decorated by enriching its Fascia.

PLATE XLII. Another Side of a Room, with a Door in the middle Pannel. The whole Height is divided into *Nineteen* Parts, *One* of which contains the Cornice. This Freeze is very rich, and the Architrave capable of being highly beutified.

PLATE XLIII. *Four* Designs of Bridges, the Uppermost of which I made near the Duke of *Athol's* House in *Scotland*.

PLATE XLIV. The Uppermoſt of theſe Bridges is ſuppoſed to ſtand in a Garden; the Level Part in the Middle to be high enough to command a Proſpect of the Garden, and may be made of as eaſy Aſcent as you pleaſe.

PLATE XLV. *Three* Bridges the Uppermoſt is a Segment of a Circle and extends *Sixty* Feet. The Middle one has a regular Slope on each Side and a Level Part in the Middle, on which you might place a Temple. The lower Deſign might ſerve to go over a River, or a Valley between two Hills, where ſomething of that Sort is often wanted.

PLATE XLVI. A Deſign for a Bridge over the River *Tay* in *Scotland*. Figure 2 repreſents the lower circular Timber of the Arch. The black Holes in it are the Mortiſes, the croſs Strokes denote the joining of the Timbers to one another. Figure 1 repreſents the next circular Timber, which is in three Pieces, each a Foot, ſo the Pieces that mortiſe into Figure 2 go through the Holes in Figure 1. I make no doubt but an Arch thus formed would be ſufficient to ſupport any Weight that would ever be laid upon it: However it is further ſtrengthened by a ſhort curved Piece at each End. Figure 3 is a Section of the Bridge *Thirty* Feet wide. In this and the other *Two* Sections you ſee the Manner of the upright Timbers going through the Holes in Figure 1. Figure 4 repreſent one End of the Bridge ſhewing the Manner of its being put together.

PLATE XLVII. A Deſign for a Bridge with a Building upon it. The Entrance at each End is ſuppoſed to be like the Portico over the middle Arch; or it might be wider with a Nich of each Side. If the Timbers which compoſe the Arches are put together in the Manner of the foregoing Bridge, they will be capable of ſupporting any Building that can be ſet upon them.

PLATE

PLATE XLVIII. Three Defigns for Stone Bridges. Where the Arches rife high as thefe do, there is but little Preffure on the Abutments.

PLATE XLIX. *Two* Defigns for Stone Bridges. Thefe *Two*, and the uppermoft in the foregoing Plate, are fit to be near fome confiderable Building. The Piers of thefe Bridges are made large, the better to receive the Imbellifhments with which they are differently inriched. The *Two* Ionic Arches which ftand upon the uppermoft Defign are cut through, fo that thofe Statues are not in Niches.

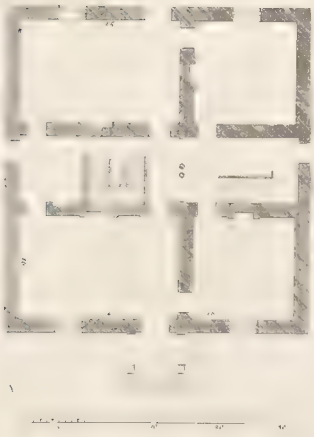
PLATE L. *Two* Defigns for Bridges with Pavillions upon them. Thefe may be adorned with a Portico at each End; that on the upper Bridge rifes higher than the other in order to command a Profpect.

PLATE LI. Shews the Margents and Mouldings to the great and fmall Pannels. The Pieces on the Backfides of the Margents which make the Groove and Back Cheek for holding the Pannels are fuppofed to be made of any wafte Stuff, which will ferve the fame Purpofe as double Deals, and may fave a large Expence. I do not propofe this Stuff to be gaged to a Thicknefs; but you need only plane it on the Backfide, then glue or nail thofe Pieces on, and fet the Plough to the thineft Part of the Board for the Thicknefs of the Moulding; this will fave the Trouble of gaging and bringing the Stuff to a regular Thicknefs, becaufe it is done by the Plough, when it makes the Groove for the Pannels.

PLATE LII. Contains two different Defigns for framing. Figure 1, 2, 3, 4, are Advantages to be made ufe of when ftreightened in the Jambs for the Width of Shutters.

PLATE LIII. Are Two Block Cornices.

PLATE



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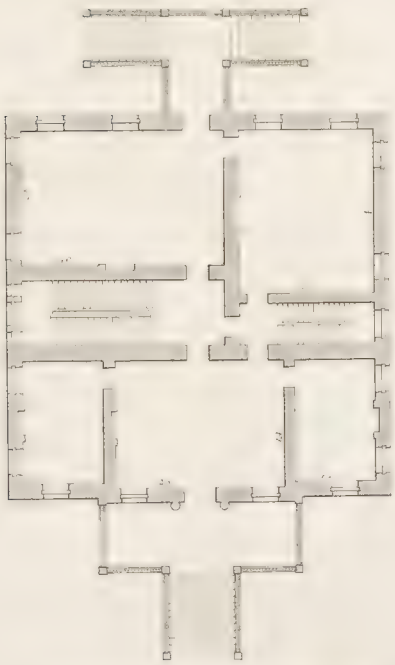

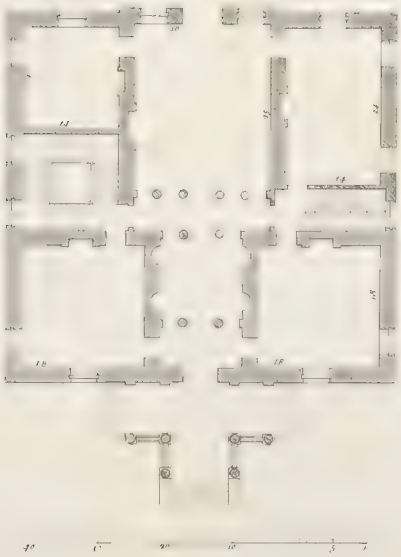

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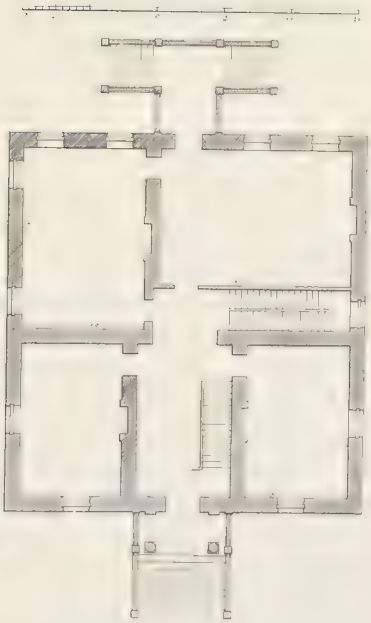
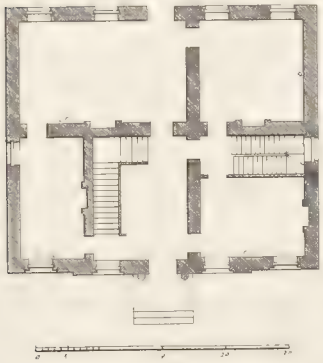
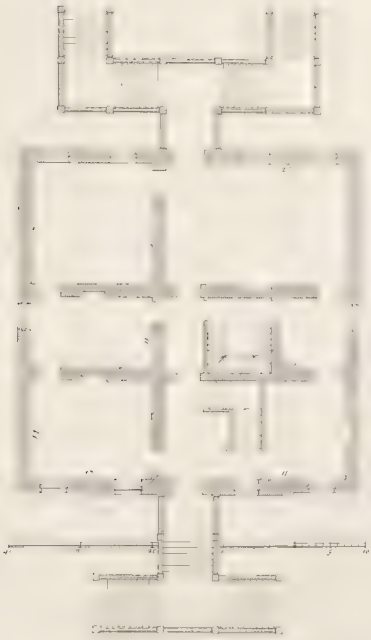
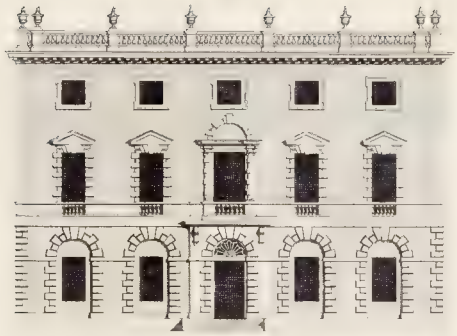
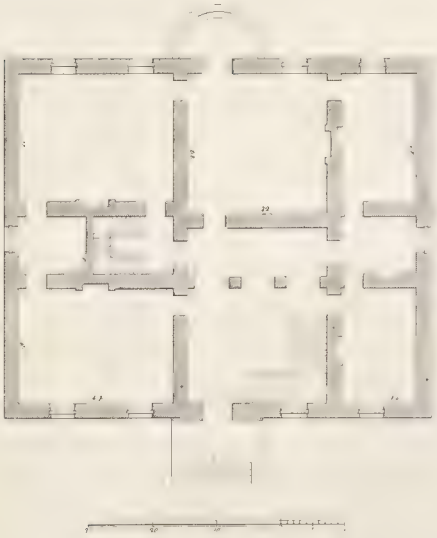




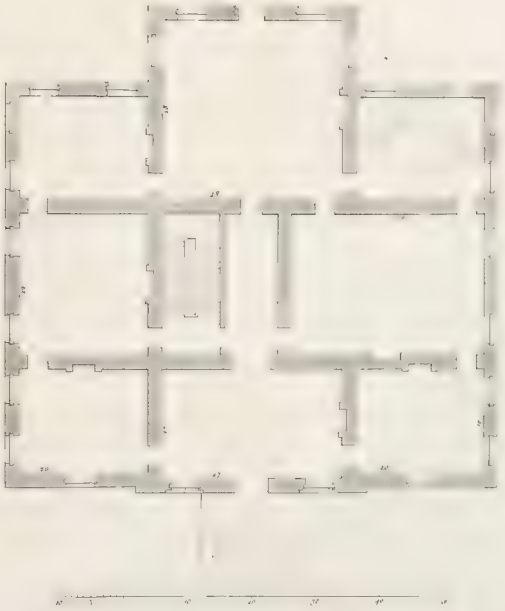






The Swan Inch. Published according to Act July 1. 7. Kilkinson sculp.

Plate 1



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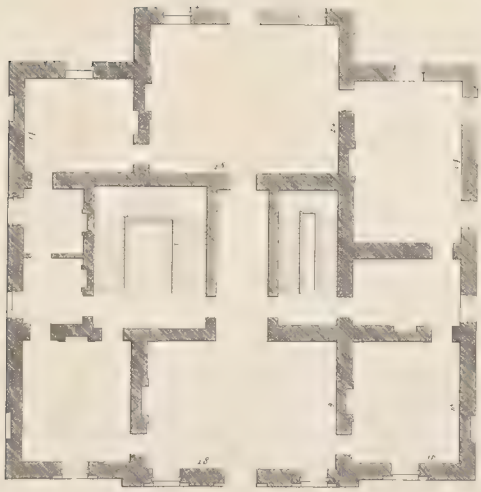

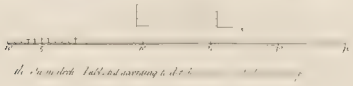

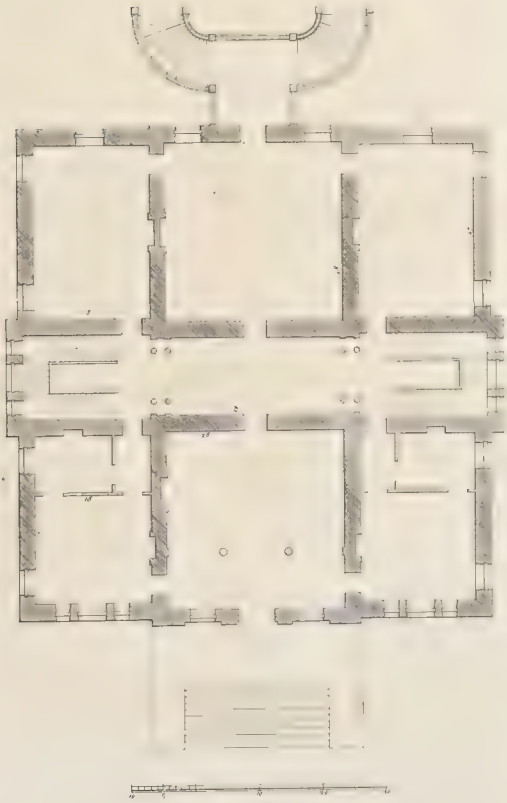

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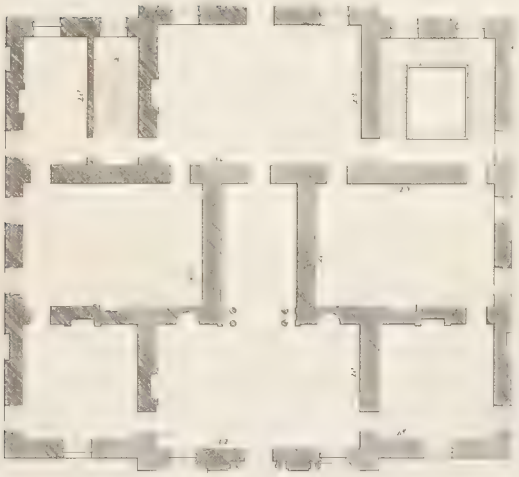
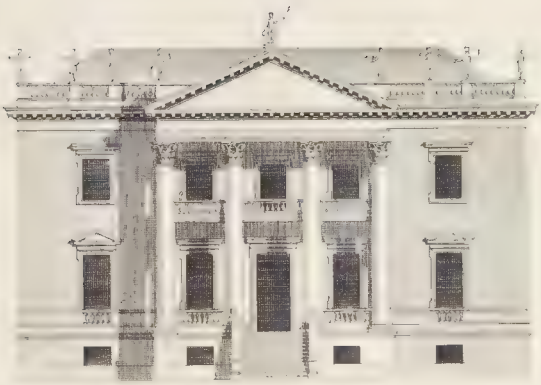
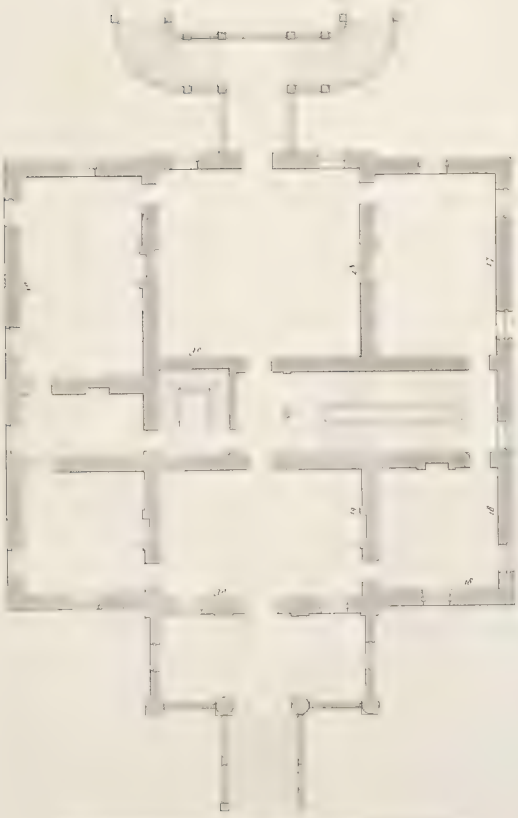
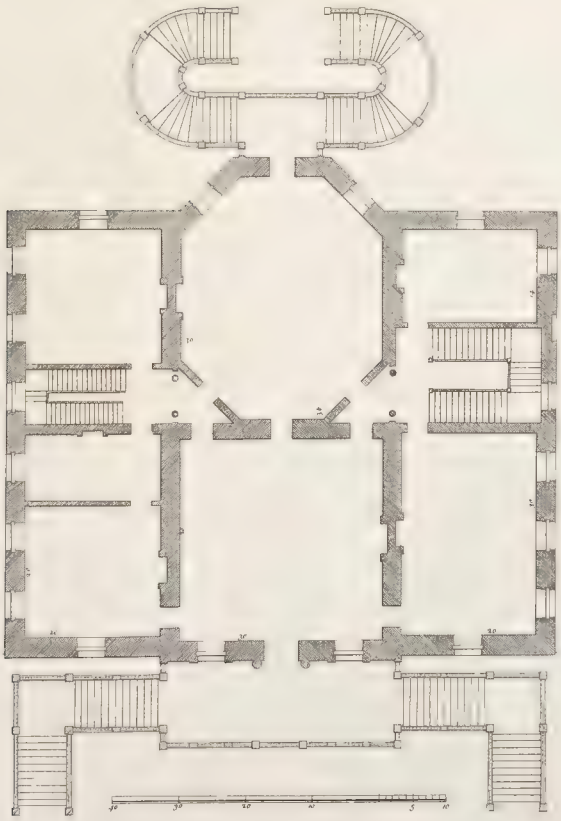


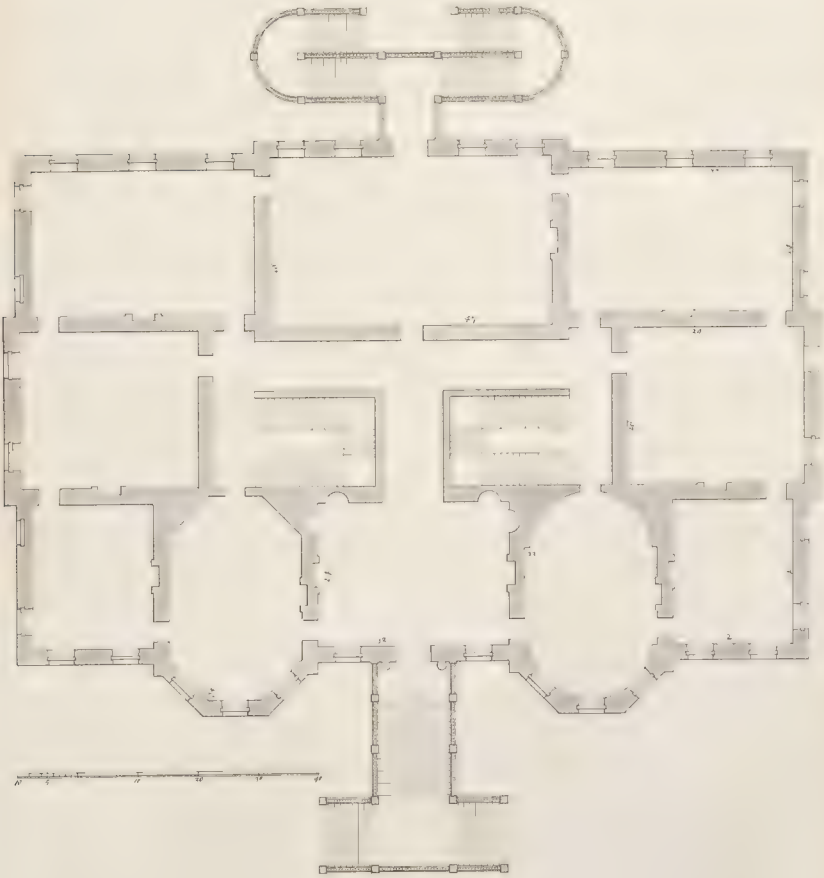




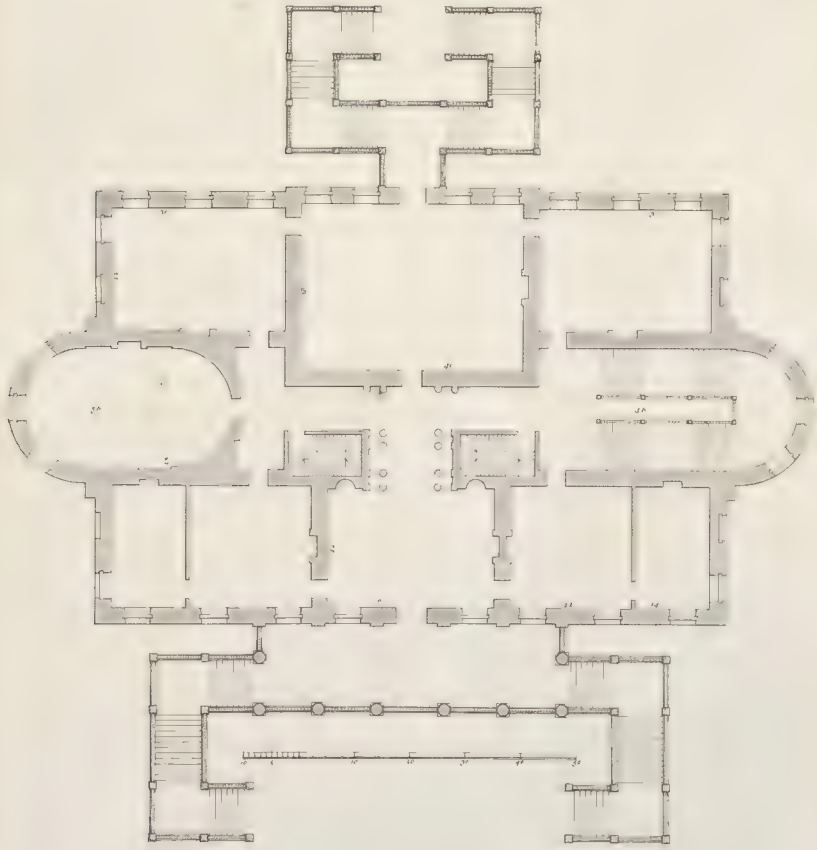
Pub.d by Longman Hurst Rees Orme & Brown according to Act July 1.st 1815



Ill. Swan desh.t Published according to Act July 17.7 Jn.o Hilldson sculp

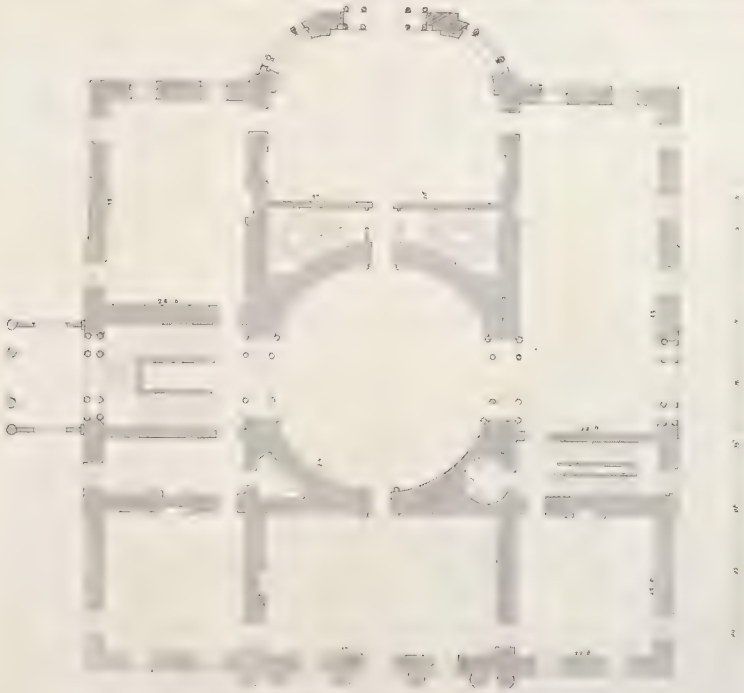


ul. Swan sculp.t Published according to Act July 1757 Jn.o Gibbon sculp.

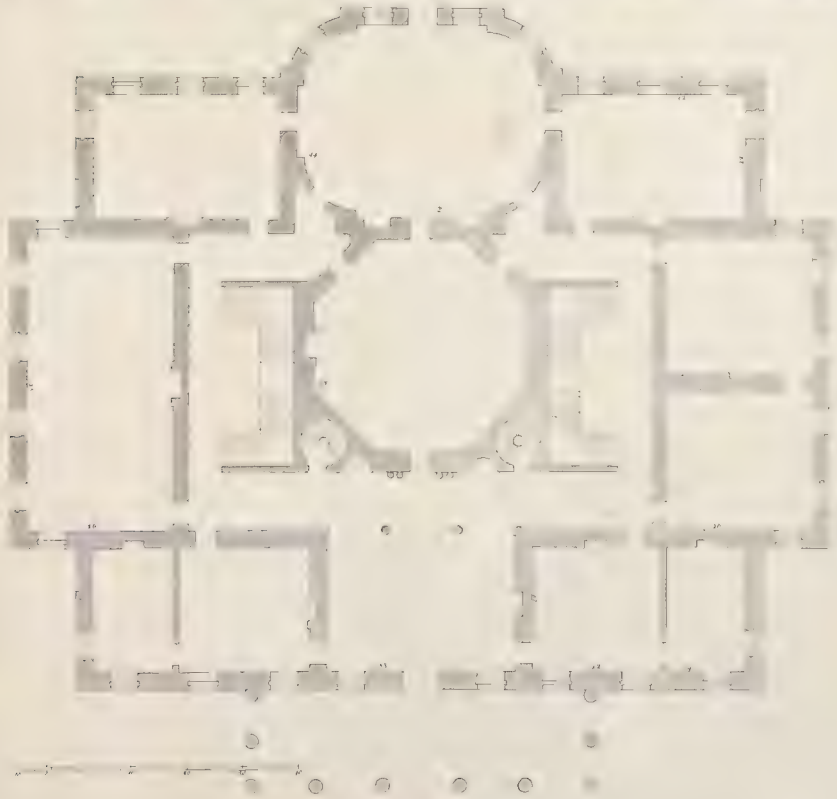


Mr. Swan the 1st published according to Act July 1757 Jno Aldhem sculp

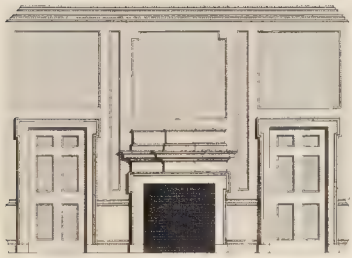
H. Cockerell Delineavit, anno 1809. J. Miller sc.

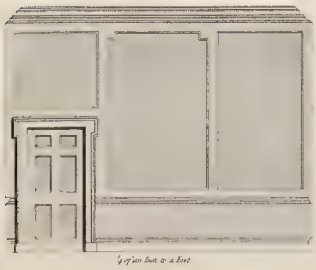


A. Newton Inventor & Architect del. Eng. by J. Mills sculp.



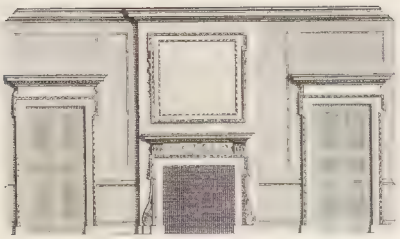
Mr. Chatsworth Packington, Esq. Lord Keeper. J. Miller sculp.

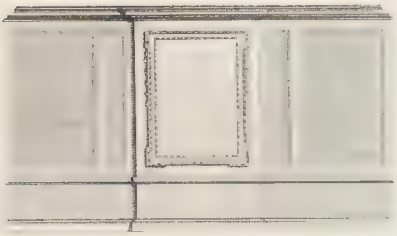


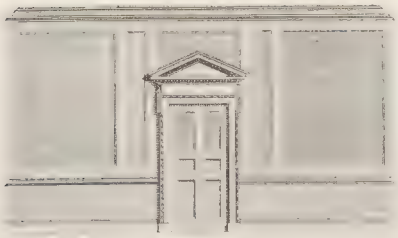


½ of an Inch to a Foot

M. Swan del.t Published according to Act July 1757 Jn.o Oldborn sculp.

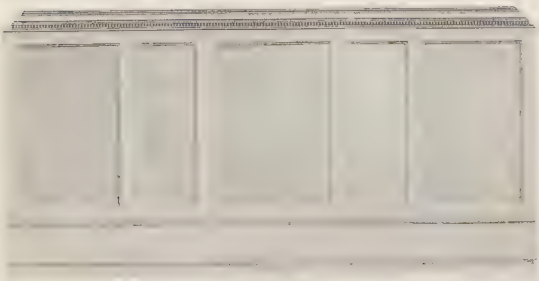






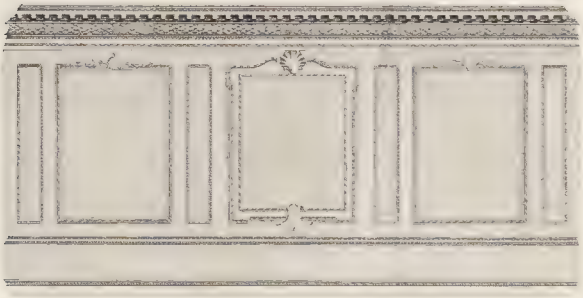
4 of an Inch to a Foot

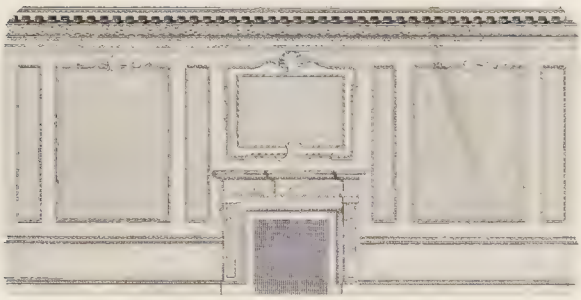
All Lowes Lib.d Published according to Act of Parliament July 1757 by T. Oldham sculp.

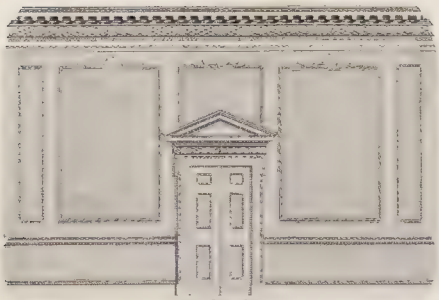


¼ of an Inch to a Foot

Mr. Simon Mesh. Published according to Act July 1757 Jno. Addison sculp.

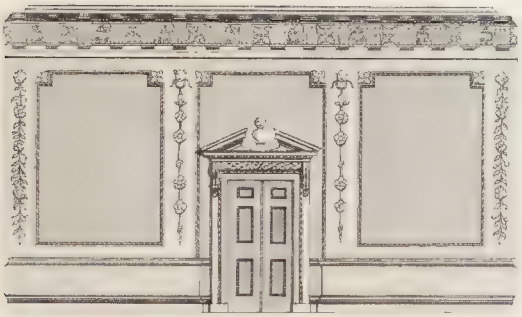






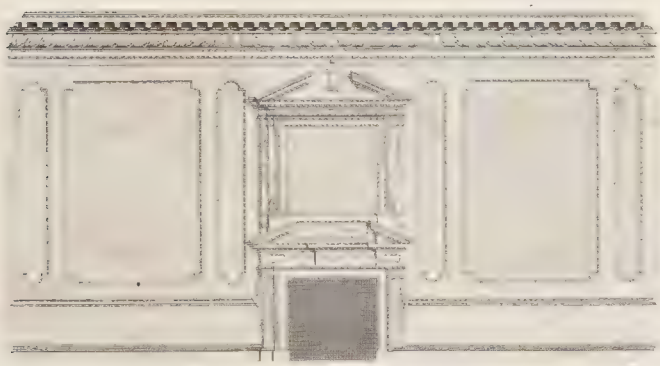
4 x 5 an Inch to a Foot

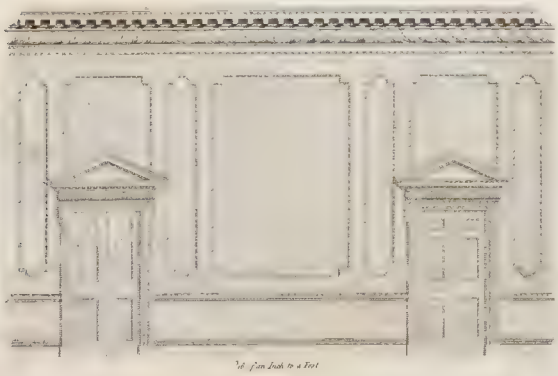
Mr Swan del.t published according to Act July 1757 Jn.o Baldrew sculp.



Scale of an Inch to a Foot

All Swan Archd Finished according to Act July 1757 J. Miller sculp.



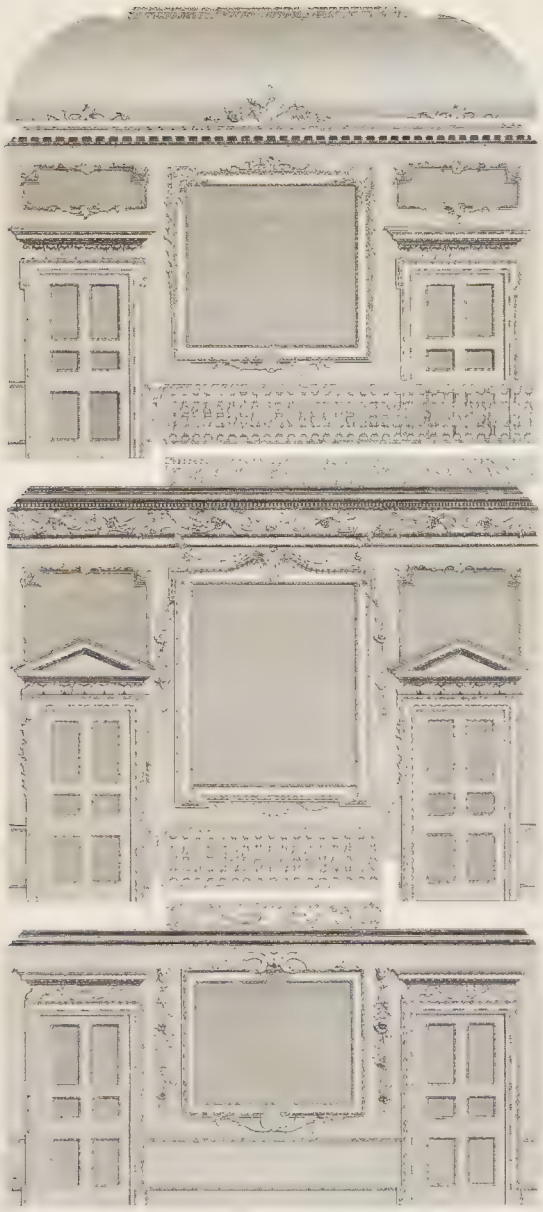


Scale of from Inch to a Foot

All Swan Sculp. Published according to Act July 1757 Jno Addison sculp

Alex Swan Arch^t published according to Act July 1757 Wm Miller sculp

Published according to Act Nov 28 1757 J. Miller sculp.

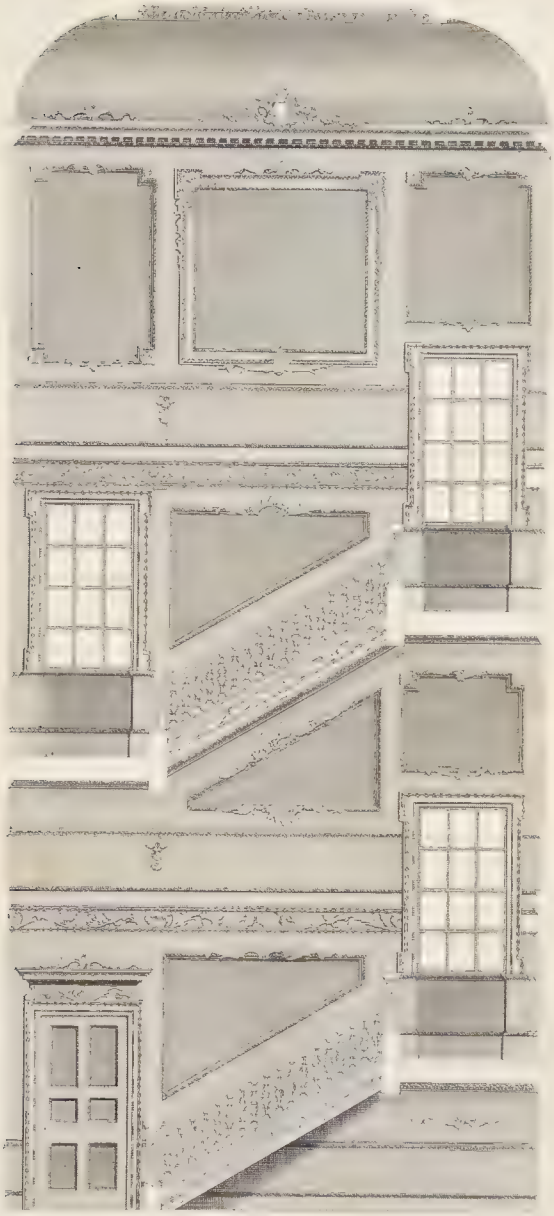


This and the three following Plates contain a
Stair-case at Athol-house the Seat of his Grace
the Duke of Athol, to whom these are humbly Inscrib'd
By his Graces Obed.t Serv.t Ab. Swan.

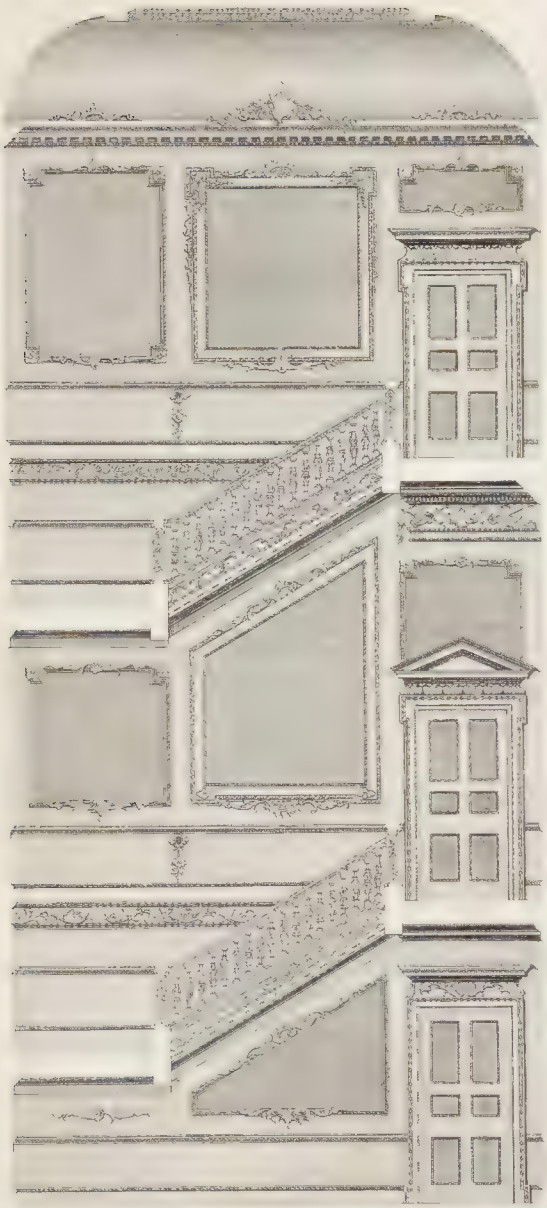
Plan

1/2 of an Inch to a Foot

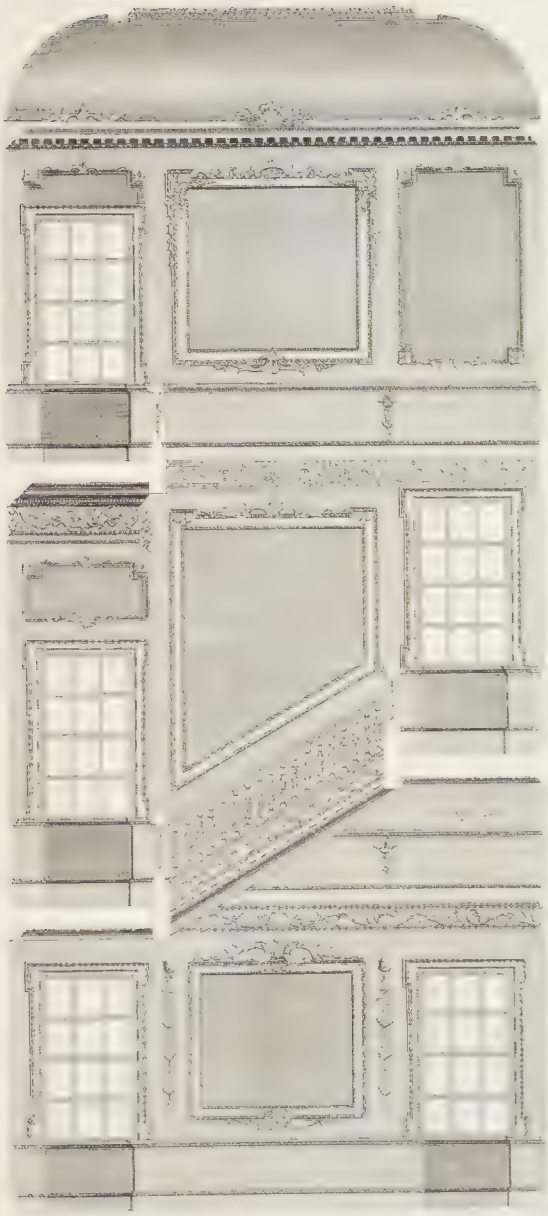
Ab. Swan Inv.t Publish'd according to Act of Parliam.t Nov.r 28 1757 T. Miller sculp.



Ab. Swan Arch.t published according to Act Nov 2 9.1757 T. Miller sculp.



Al. Swan Architect publish'd according to Act Nov. 28th 1757. James Basire sculp.



At Athol House.

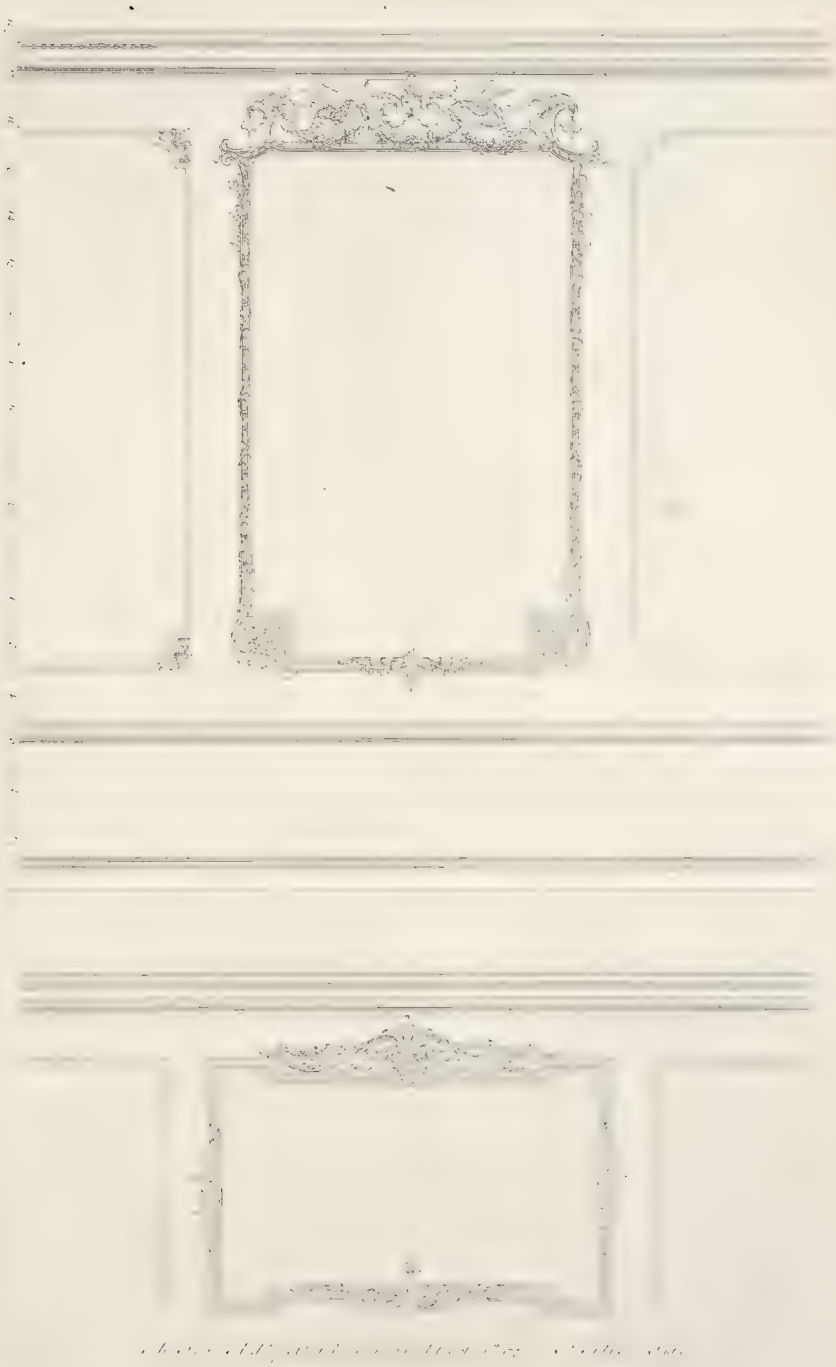
½ of an Inch to a Foot.

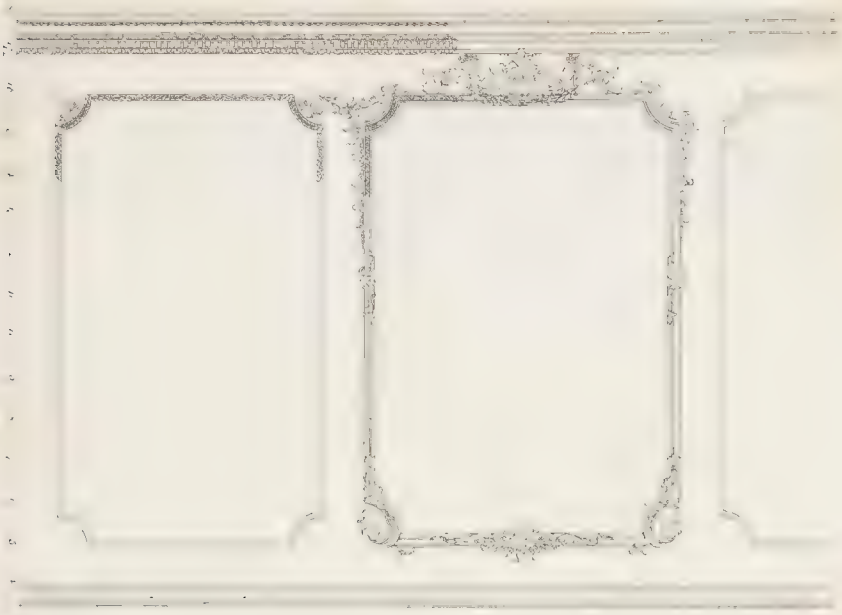
Lond. Pub. by J. Adam & Sons, Published according to Act Nov. 28th 1797 by J. Miller Sculp.

After having so many Whole Sides of Rooms, I suppose the Centres or Medallis, will be Sufficient to Compleat any of the following Designs.

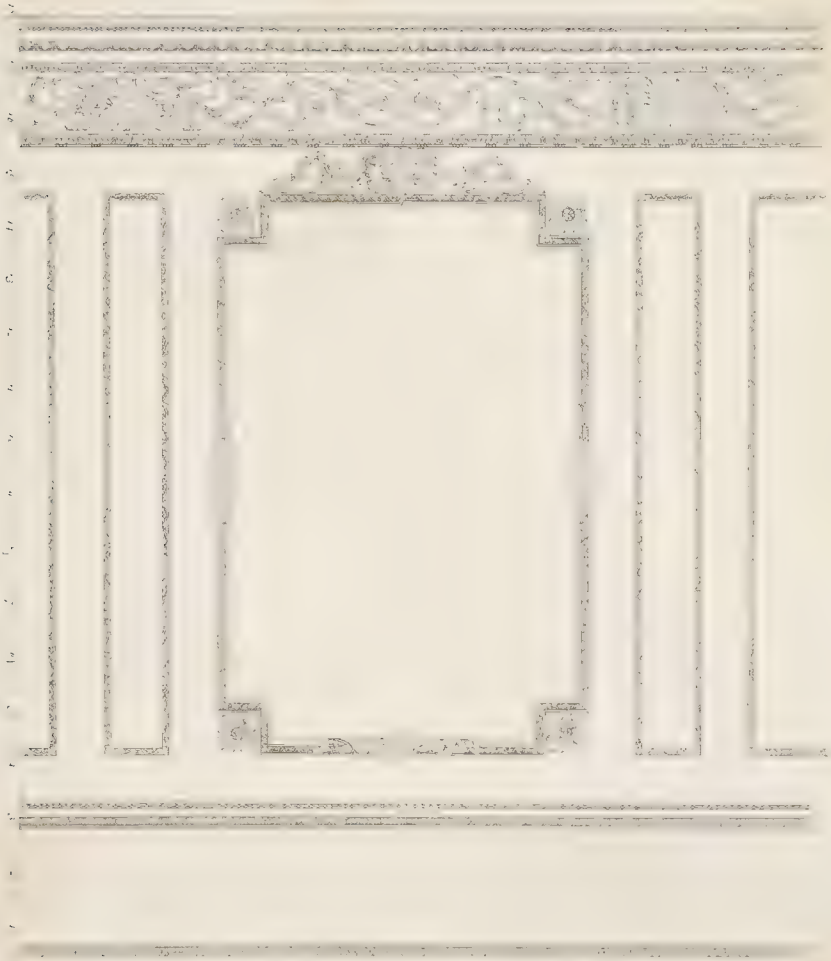
1 2 3 4 5 6 7 8 9 10

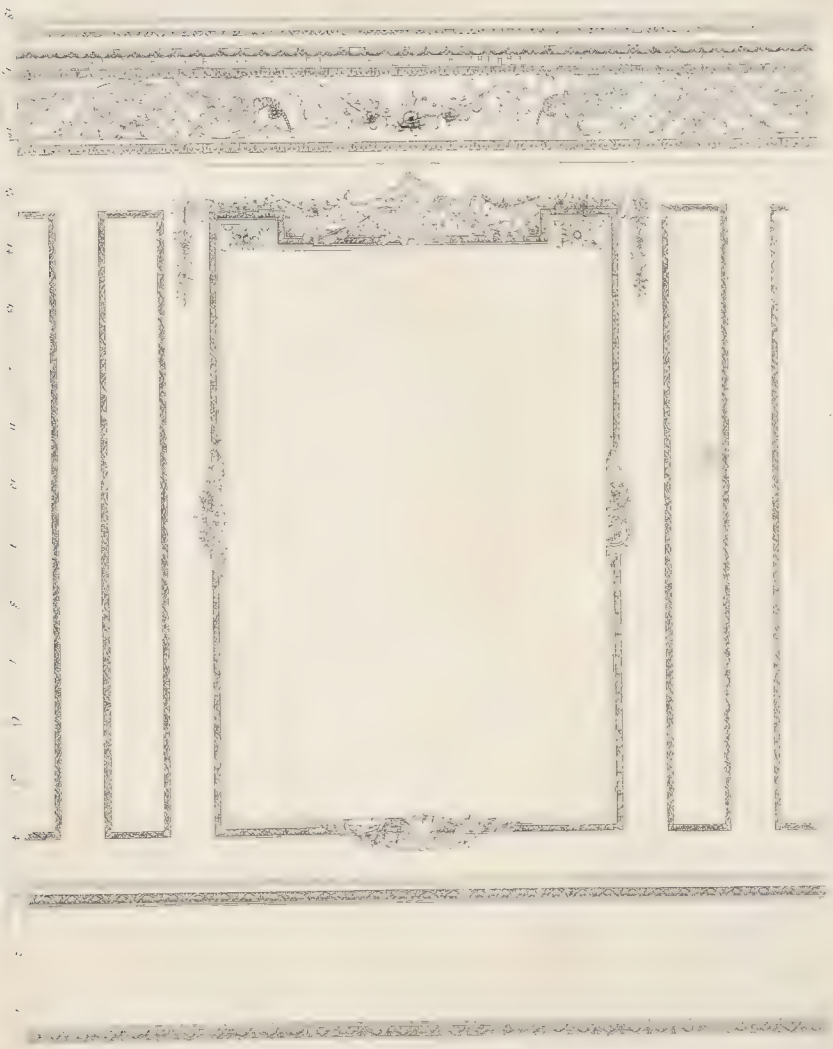
All Sizes to be Cut & Stucked according to the P.C. & Mr. &c. & that as may



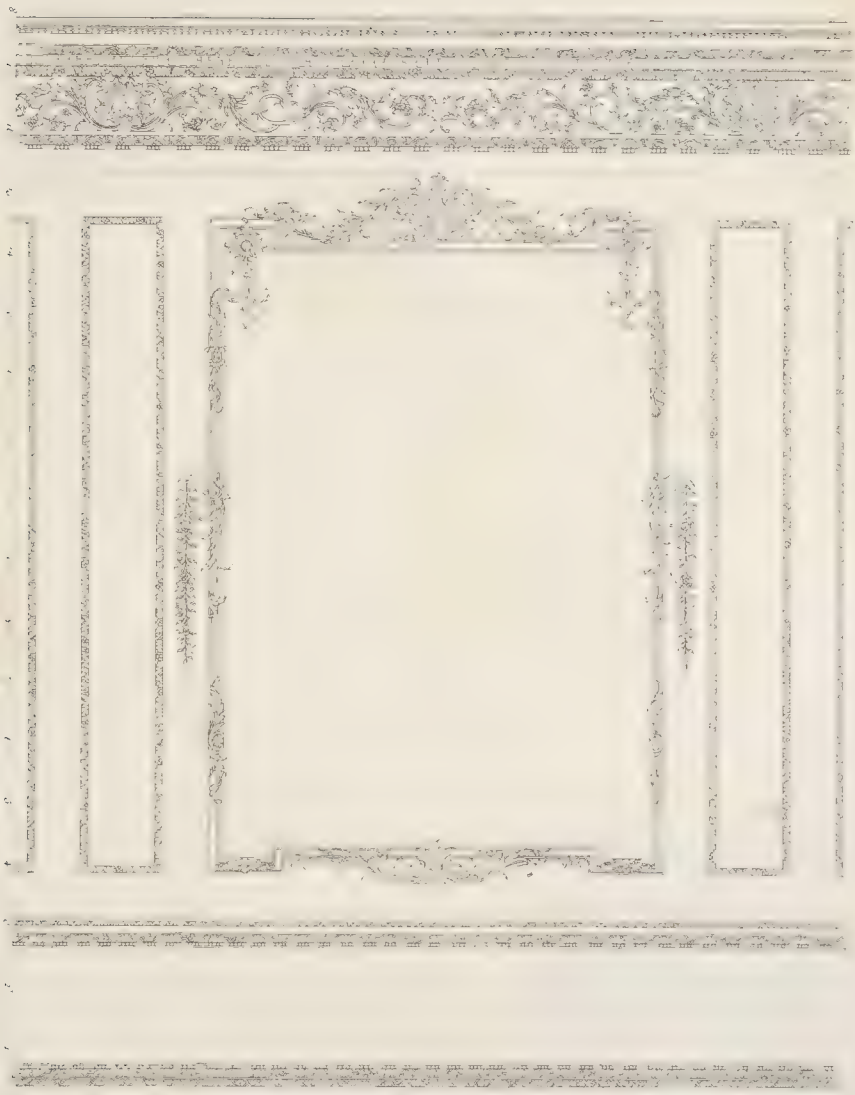


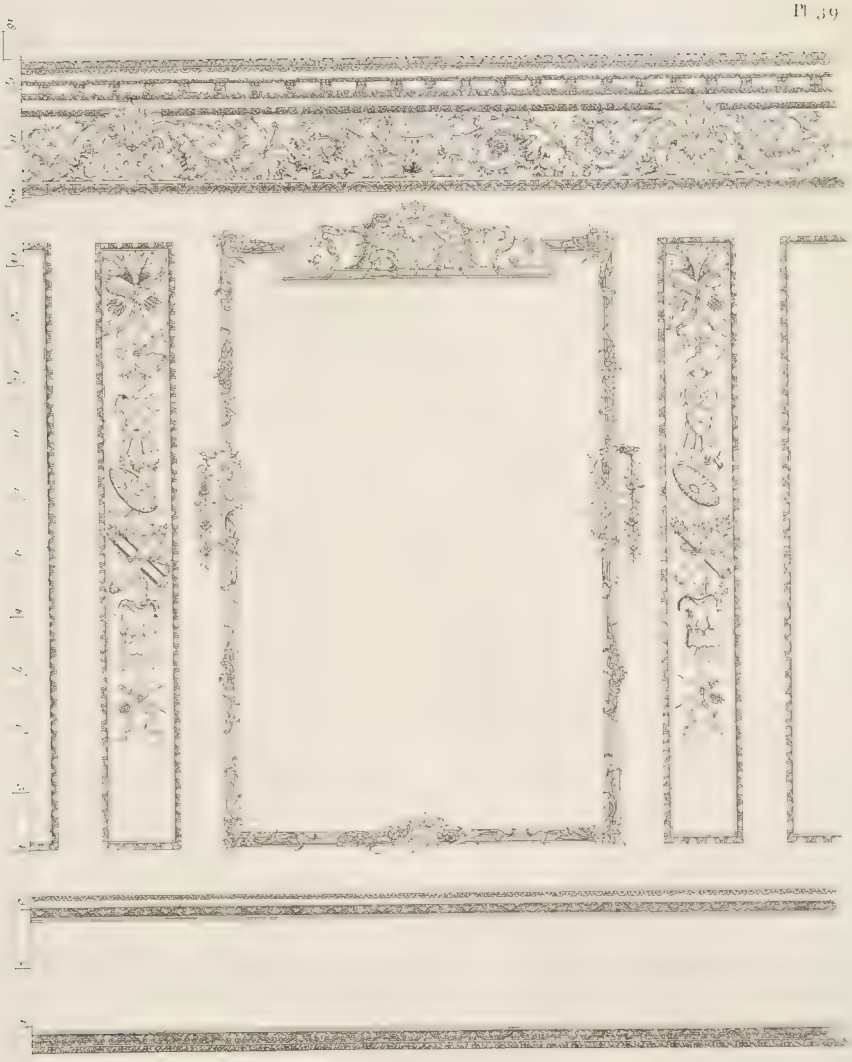
As Sacra Arch. publicht worden to dat 1st n.m. 1 Pl. 1 Adam sc. sculp.

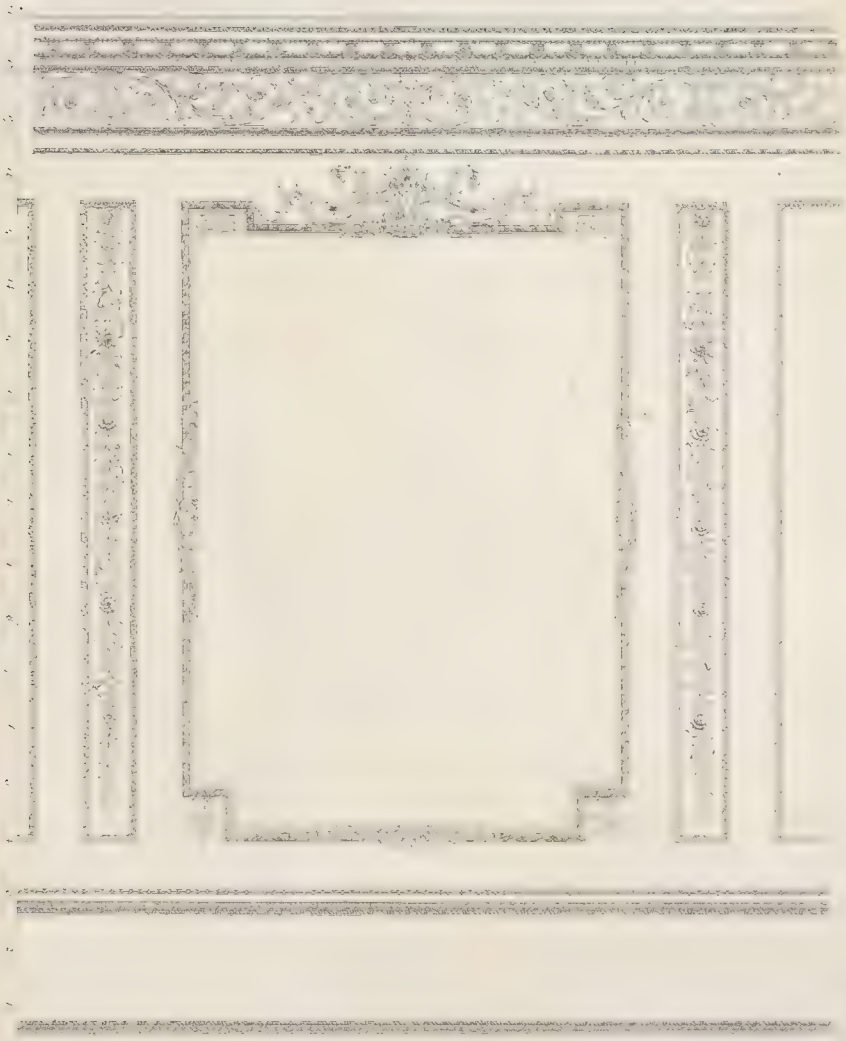


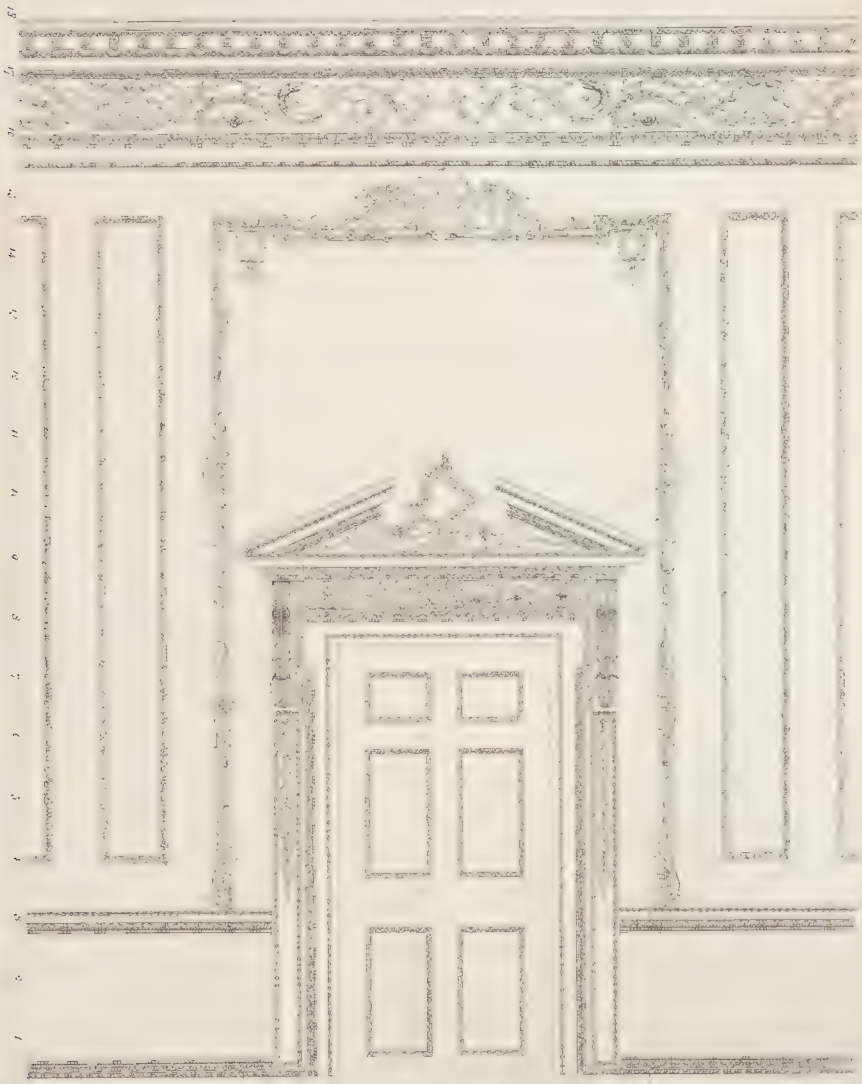


Published according to Act of Parliament, Oct. 1st 1815. J. Allen sculp.

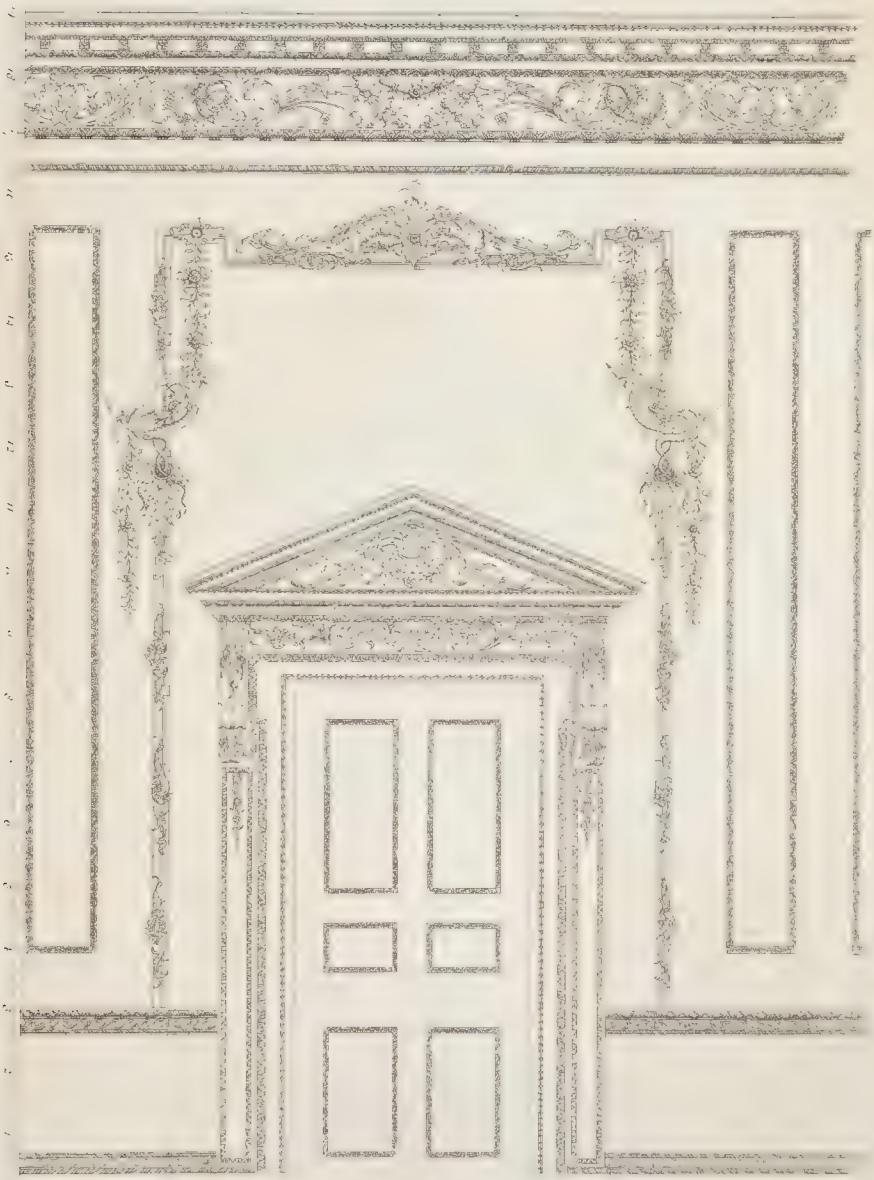






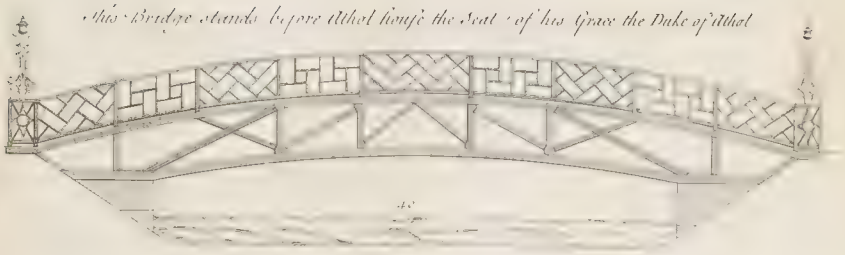


Mr Swan Arch.t Published according to Act Octob.r 1.st 17.. Mr Addison Sculp.t

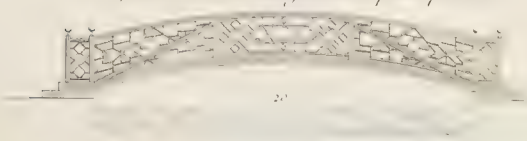


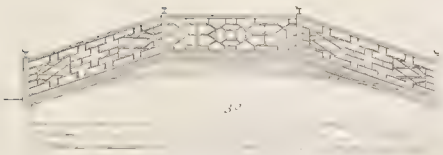
M. Swan Sculp. Published according to Act Oct. 1st 1783 by A. Hamilton

This Bridge stands before Athol house the Seat of his Grace the Duke of Athol

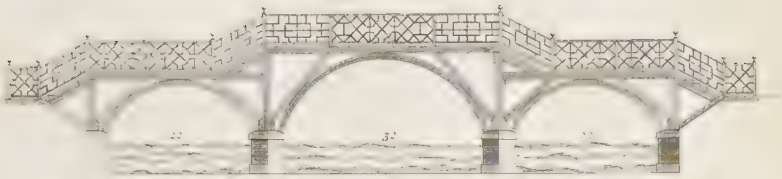


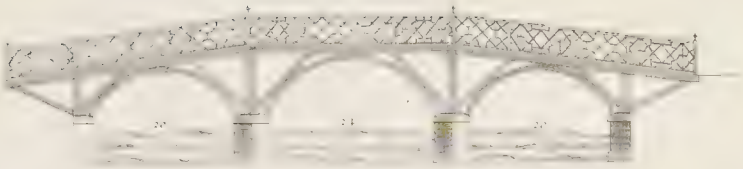
This seperates a Canal & Bason in his Graces Garden

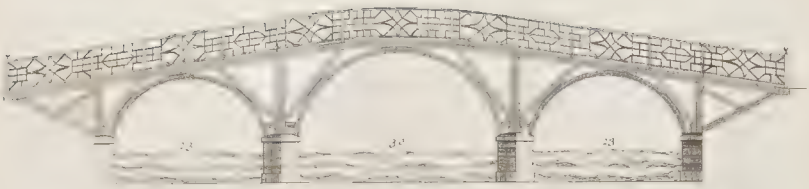




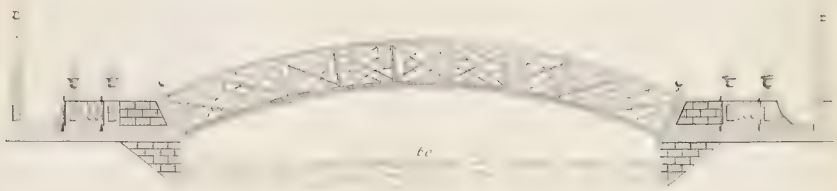
All Iron, lich publish'd according to Act Nov 1st 1,7,7 Andrew Ainslie sculp







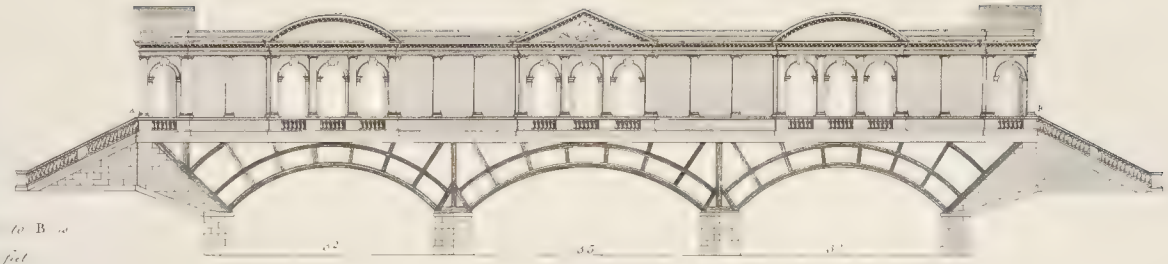
W. Swan Stock published according to Act Nov.r 14th 1795. Jno. Addison sculpt.

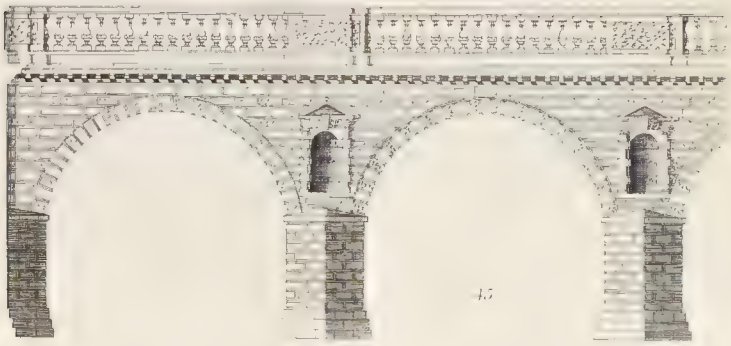


Published according to Act of Parliament by J. Taylor, 56, High Holborn.

This Design is intended to cross the River Tay at Dunkeld, & is capable of supporting its self to a far greater extent.

As shewn Lord Gwydyr according to Act No. 4 Vol. 5 in Addison Sculp.


from A to B is
140 feet
52
55
52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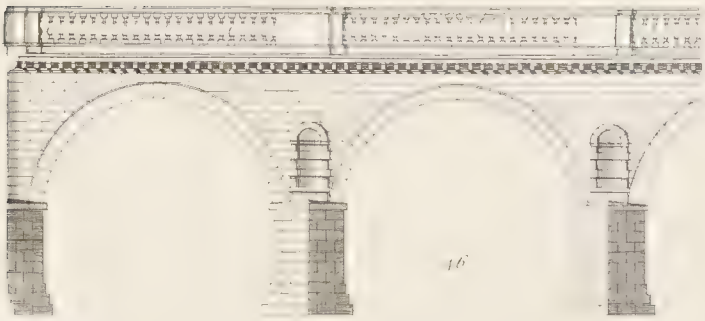
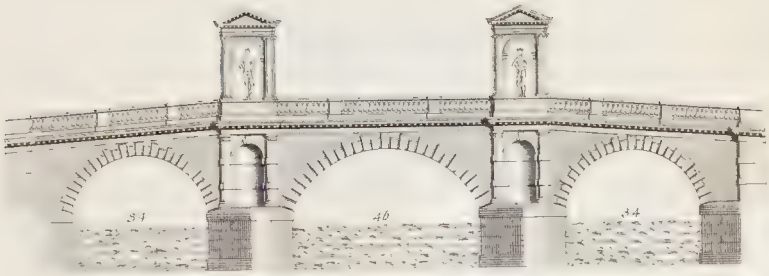
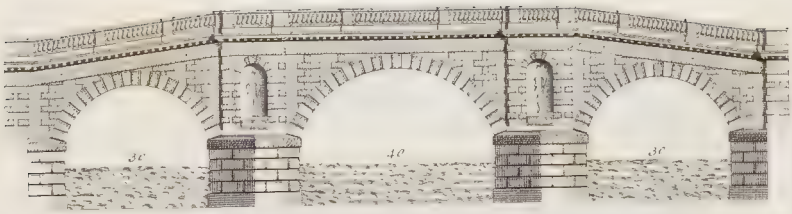
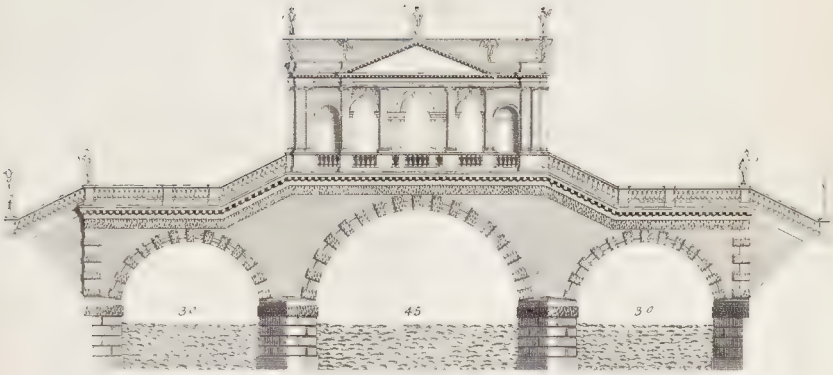

46

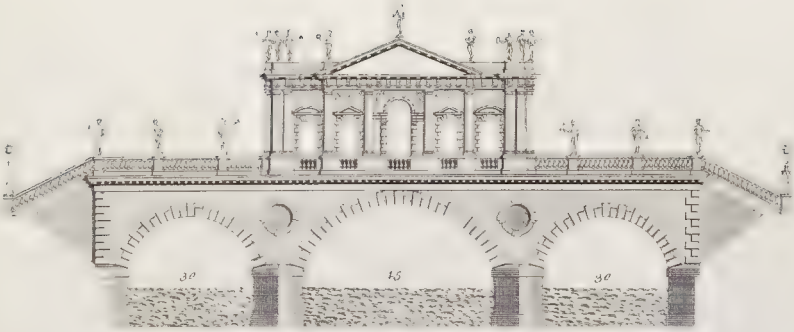

47





J. Swan Archt. published according to Act Nov.r 1st 1773 by Ad. Adlard sculp.





Mr Swan Archt. Published according to Act Nov.r 14th 1757 Sn. Addison sculp.

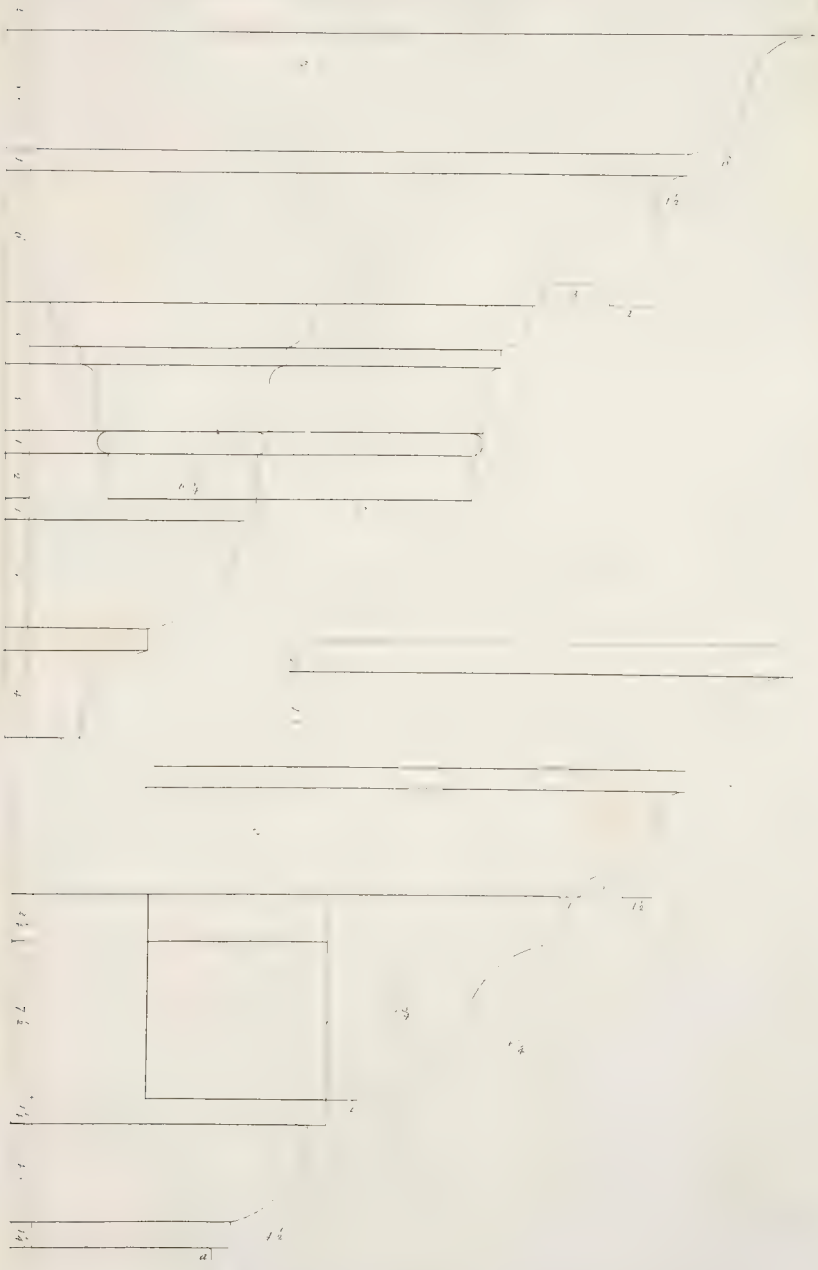
Pl. 52

2

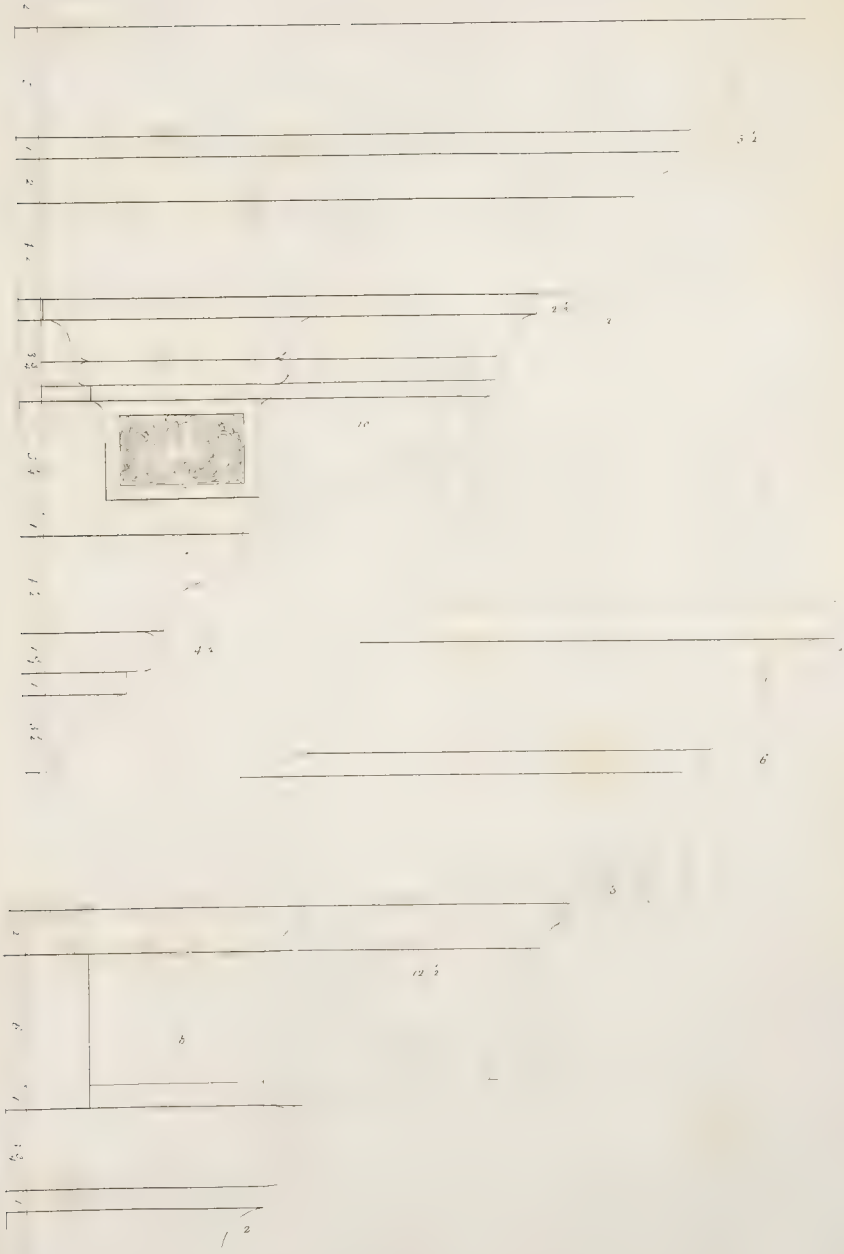
Fig. 1.

3

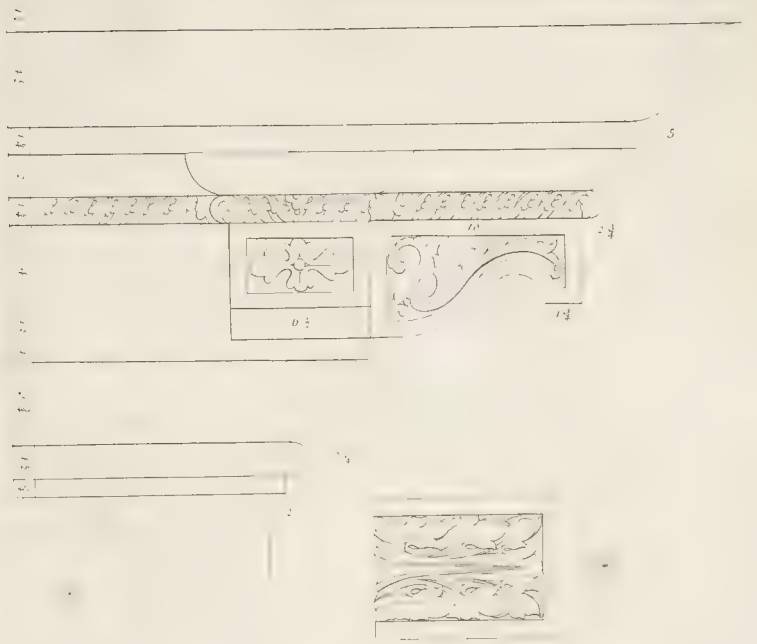
4.

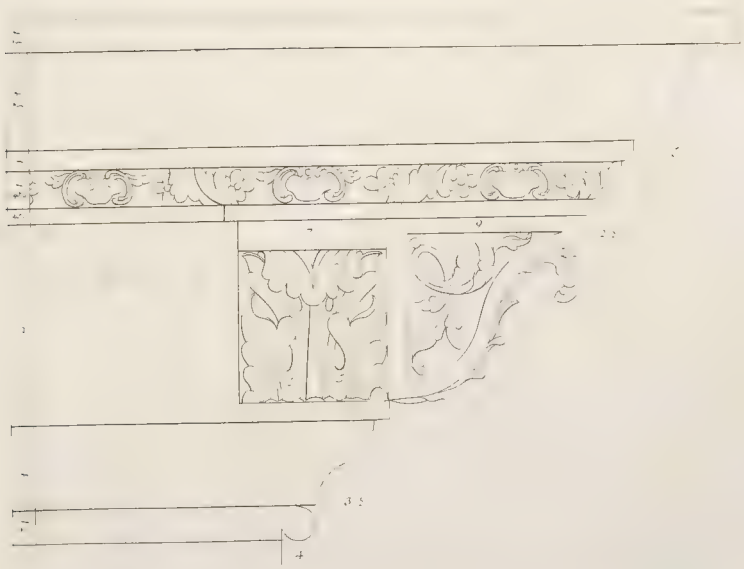


A. Swan Archt. published according to Act of Parliament 1777 by Aldiston sculp.

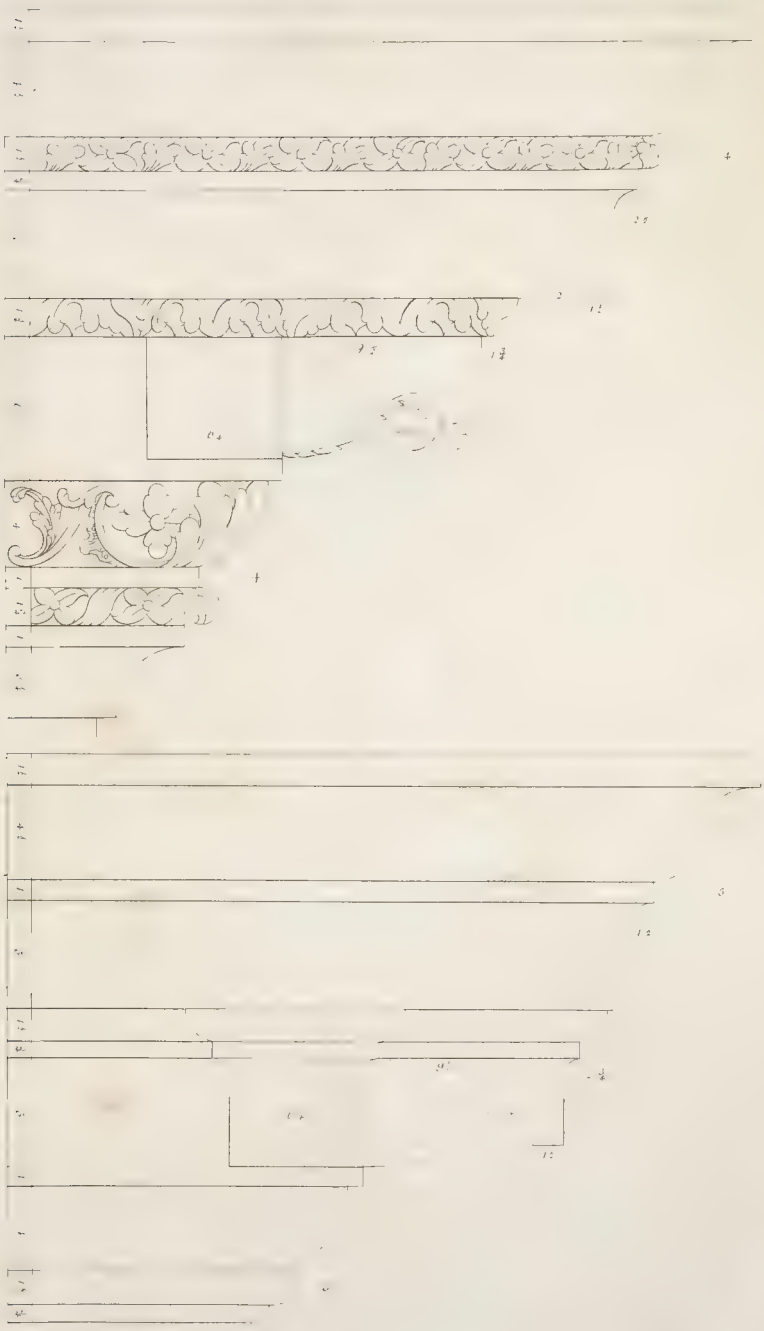


Museum Asiat. published according to Act 1st Feb. 1827 by Mr. Allen & Co.

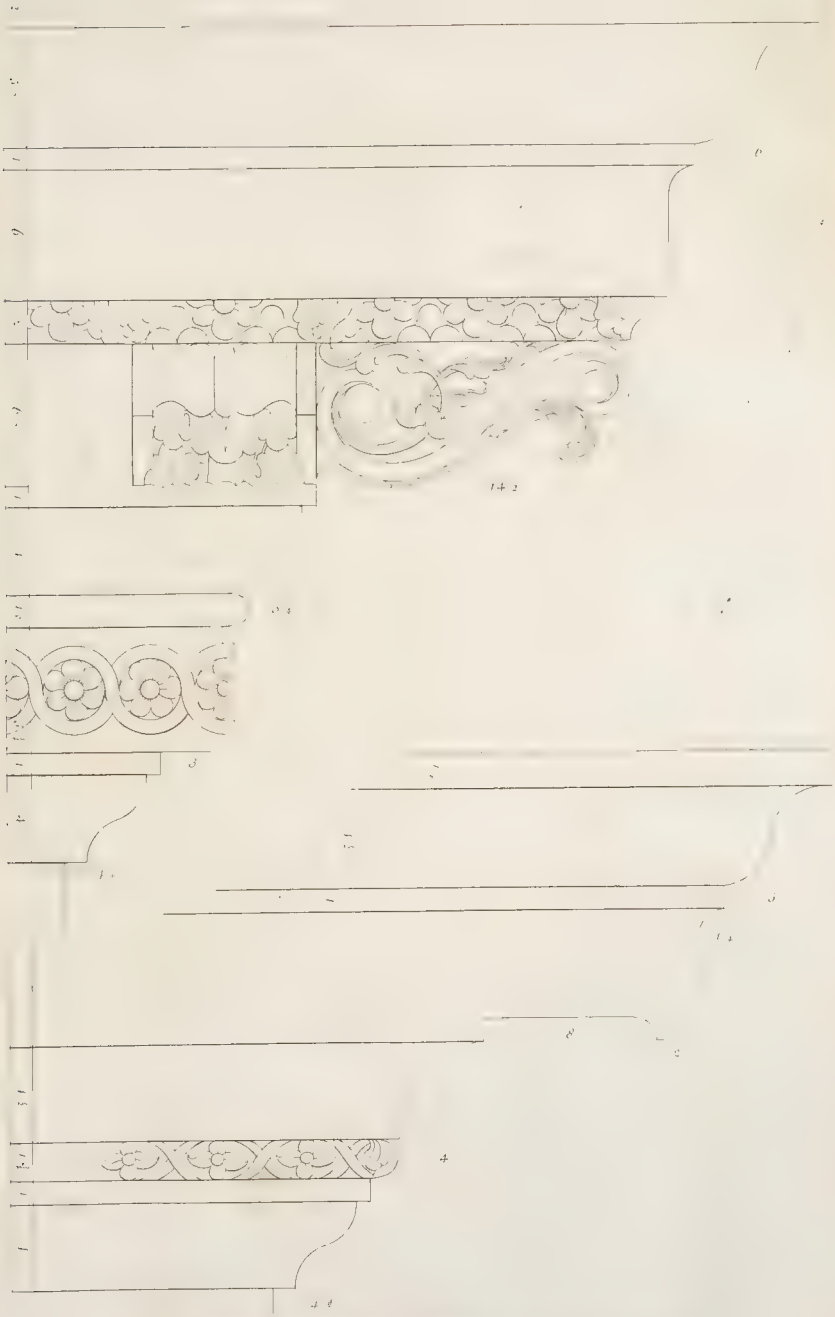




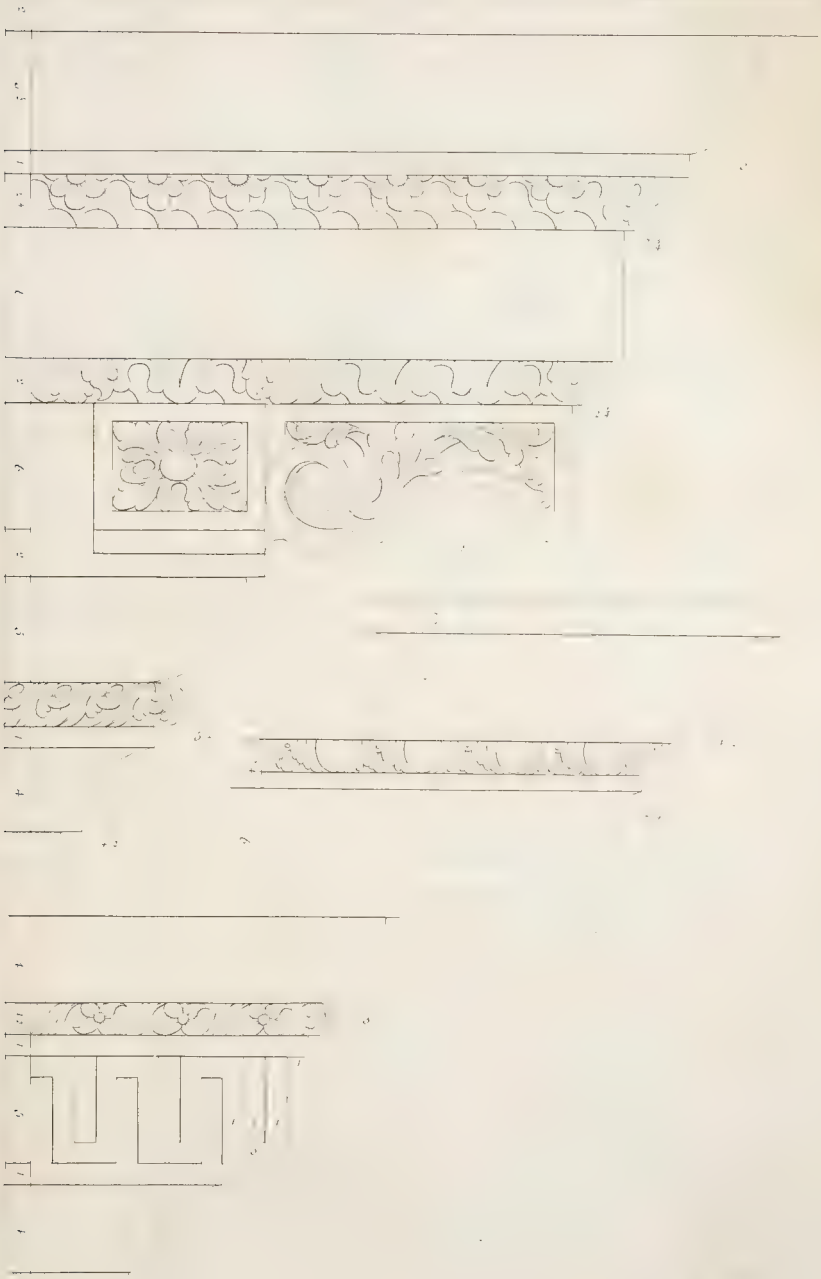
Détails particuliers des lits de Dieux du Nil



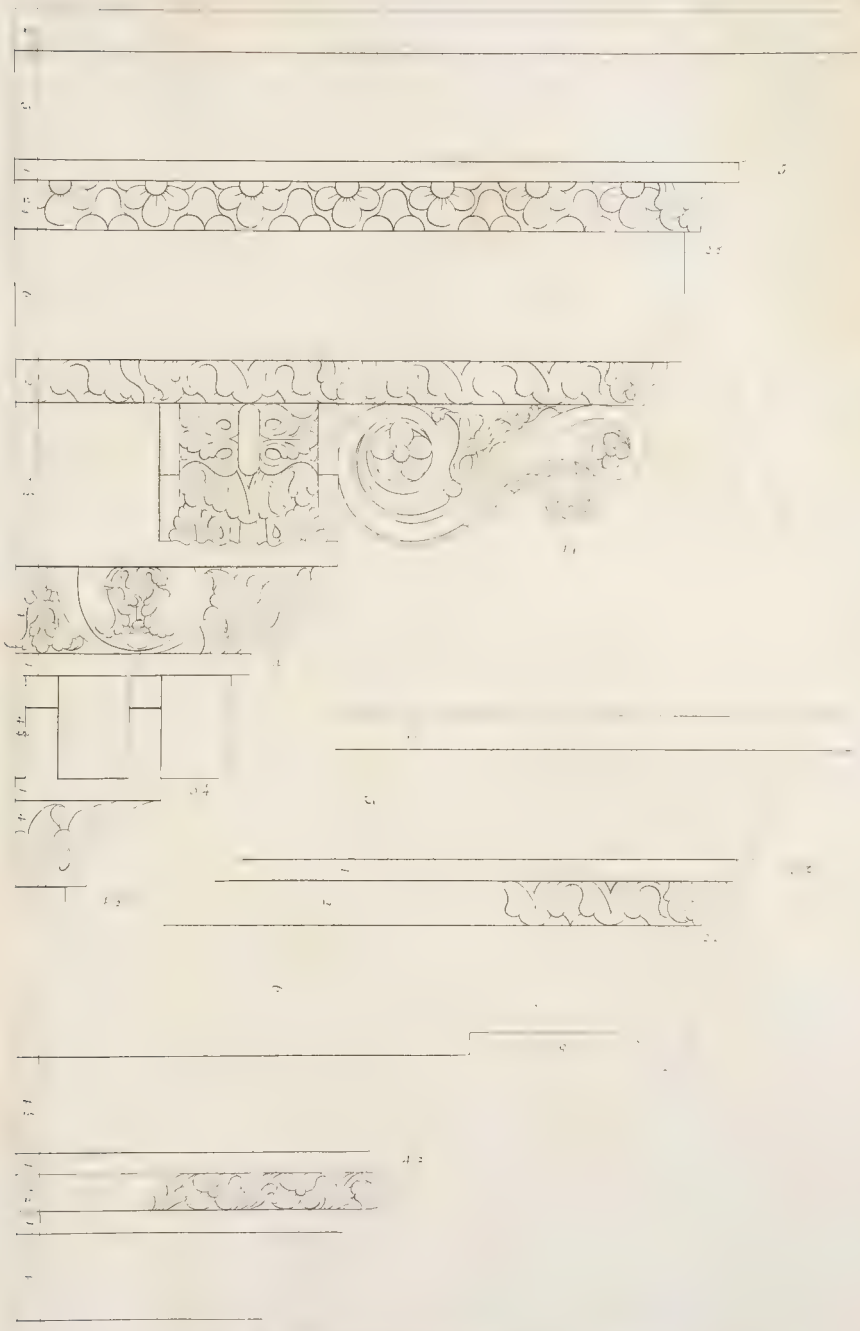
All Drawings Lith. published according to Act of Parliament 20th May 1841 by Alex. Nesbitt

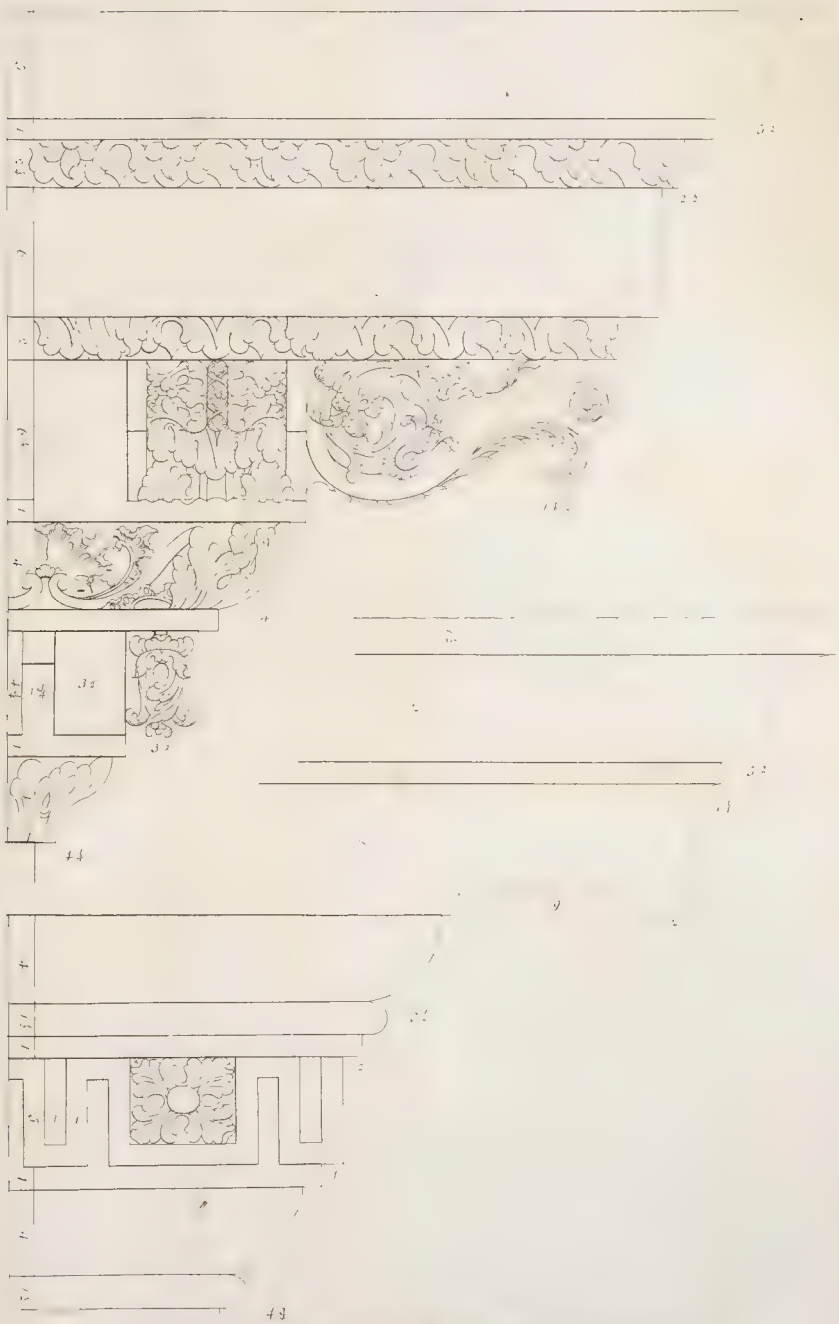


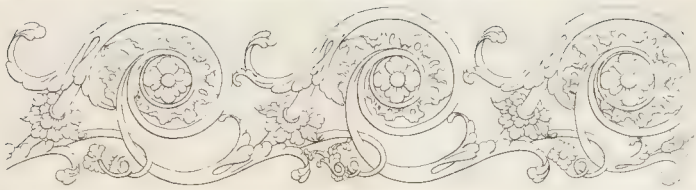
J. M. Swan, Architect, published according to Act, Nov. 1st 1824. J. M. Swan sculp.

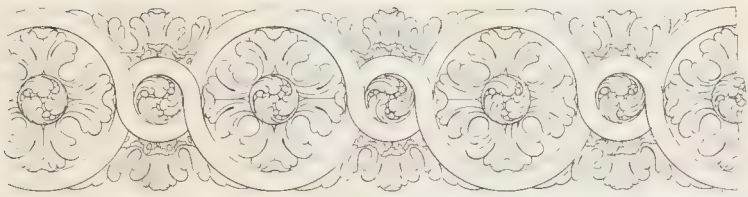


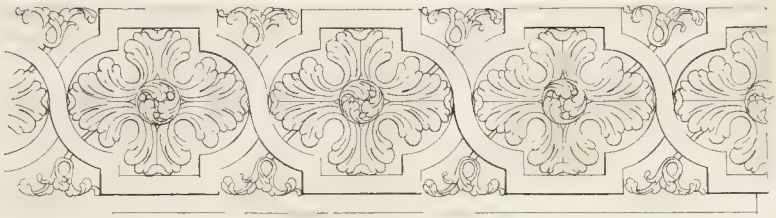
M. Swan. lith. published according to Act. Nov. 15th 1795. M. Swan sculp.

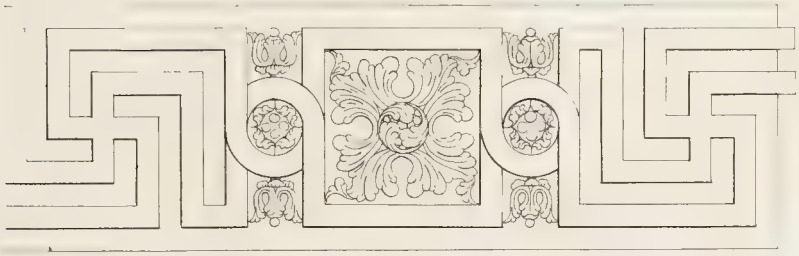


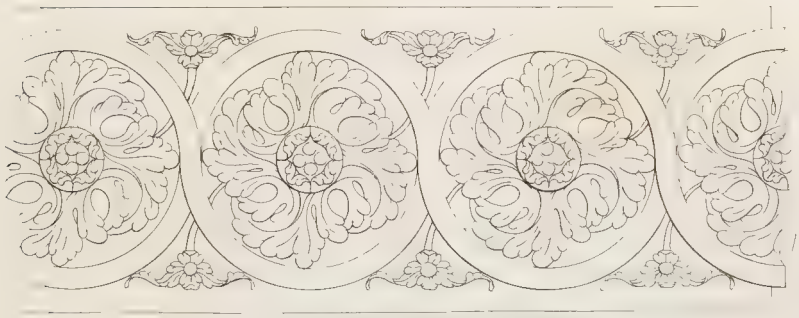




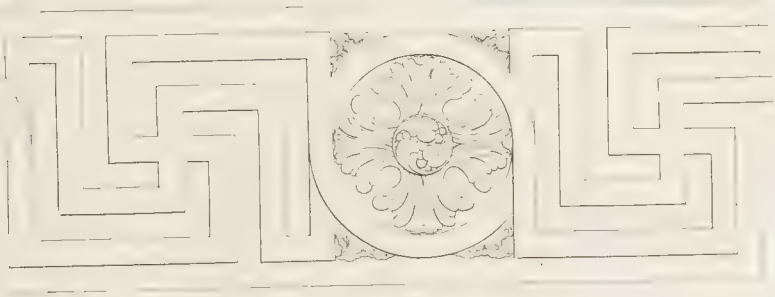


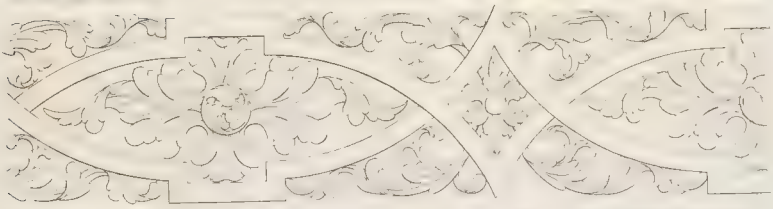




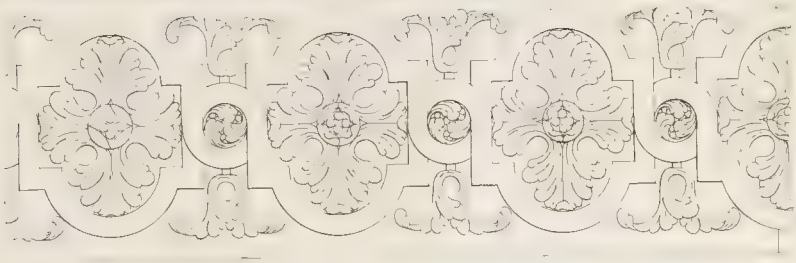


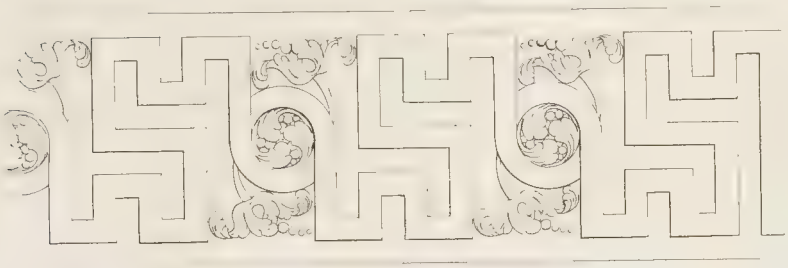
Alexander de Vesc sculpsit, publiée conformément à l'Ordonnance du Roi, 1828.

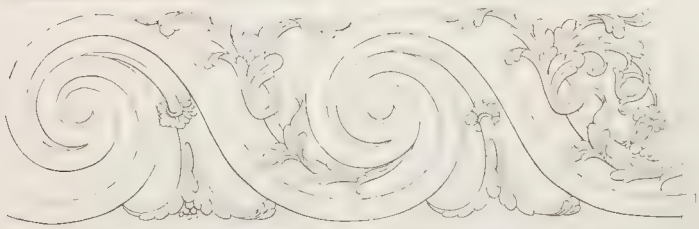




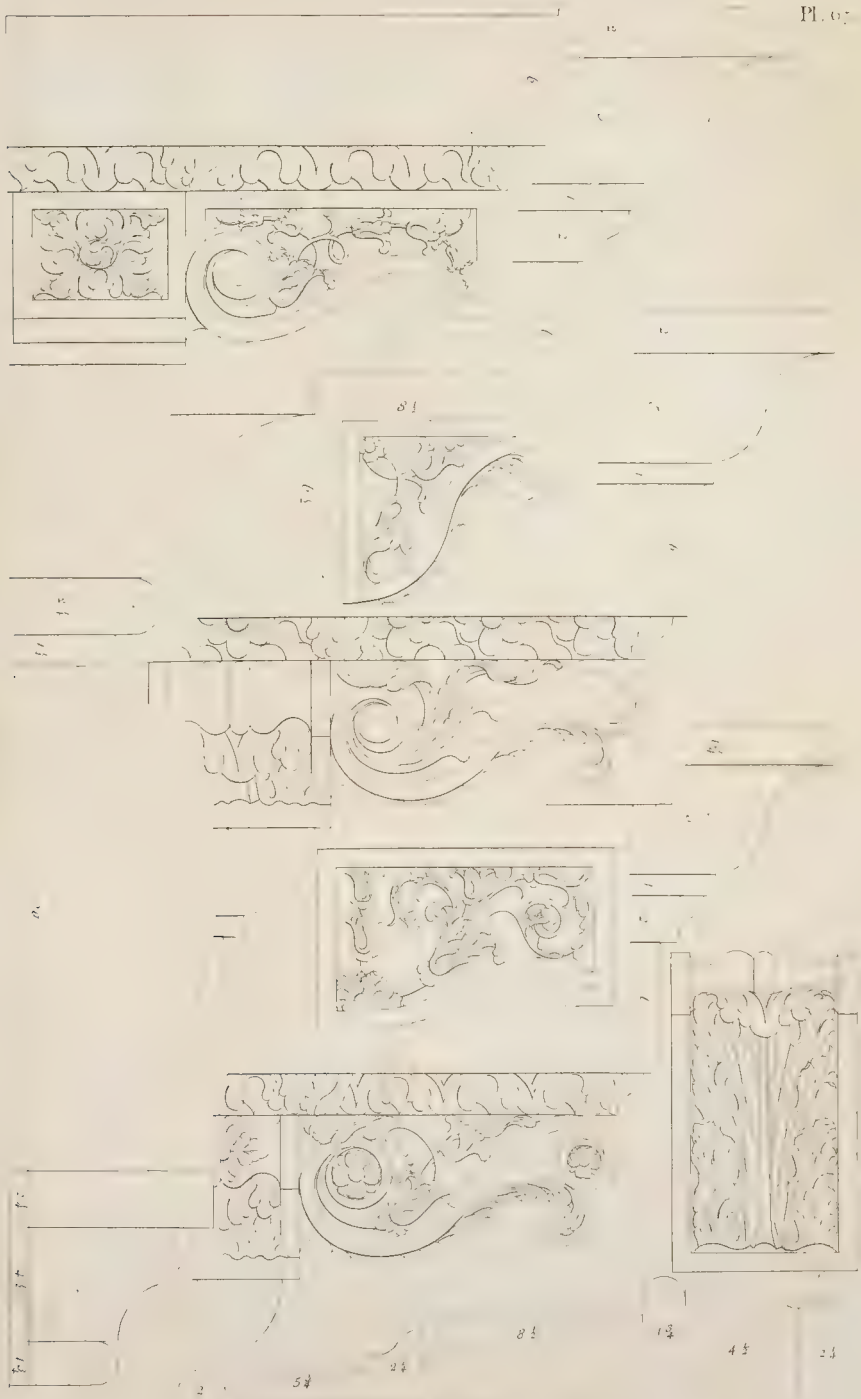
Wedgwood sculp. pur. de la Chambre des Pairs 1828







Published according to Act of Parliament 1st June 1798.



Hansard Lith. Scalp. published according to Act of Parl. 1818.